TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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JOHN E. HENSHAW.

HERE AND THERE.

I am surprised to see that Boston—dear, dignified Boston—can lend itself to anything so trivial and unclassic as a contest to ascertain what woman of that city possesses the smallest foot. The Hub certainly has Trilby on the brain.

The competition referred to will take place on the stage of the Boston Theatre at a special matinee performance, and the owner of the "smallest and most dainty foot" will be awarded a pair of slippers costing five hundred dollars. This is the same as that contest in Pittsburg in which my friend Thalia came out winner.

I am somewhat surprised, however, to see the word "smallest" as a criterion of the perfect foot. Don't the Trilbyites remember that in describing his heroine Du Maurier says of her feet, "thev were neither large nor smal."? As Trilby was a large woman, small feet would have been entirely out of proportion, and this should be borne in mind when the measuring takes place.

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Paul Potter ought to be happy now. An out-of-town paper calls him "a cordon bleu of the first water."

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A Boston critic complains that in a recent representation of Hamlet in that city, the Ophelia wore mutton-leg sleeves. The actress in question probably rebelled at being a blind slave to tradition and wished to introduce something up-to-date.

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Somebody says that John Drew is "about the starriest love-maker on the stage." The application of the adjective is inexplicable to me in this instance, but I presume it is a correct definition of that peculiar quality which John Drew alone possesses, and of which the matinee girl never tires.

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Why is it that the "living picture" is popularly supposed to be nude? It is not always the case, yet the two conditions are generally thought to be inseparable. This is what caused all the trouble at the charity matinee at the Fifth Avenue last week. The term "tableaux vivants" sounds much more proper, so it was substituted and everybody was satisfied.

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The weather reports tell us of several severe frosts in the West. There have been one or two right here on Broadway also.

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A provincial critic wrote of a comedy now on the road: "It contains some decidedly riske situations." "Riske" is a new one. Perhaps he means "risqué," or its English equivalent, "risky."

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At a matinee performance not long ago the curtain was considerably delayed in rising for reasons unknown to the audience. It leaked out afterward that the wait was caused by the inability of one of the principal actors to get his head through the stage-door, that member having swelled to amazing proportions by the recent hit its owner has made.

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At several of our theatres salaries are overdue, and what is worse there is not much evidence that they will be forthcoming soon. The actors hesitate to strike, for then they will lose all chance of getting the much-needed money; so they hang between two fires, as it were.

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A terrible catastrophe was narrowly averted at one of our theatres last week. During the ballet one of the girls, more sprightly and active than the rest, suddenly felt as well as heard an ominous "z-zip!" Her liveliness had been too much for the tights, and a hurried exit caused much amusement among the other dancers, although the audience knew nothing of the incident.

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The Observer has a habit of looking out for talent in actors who play minor parts, and anticipating the time when they will be metropolitan favorites if they get the chance. A young actor in the Lyceum Stock company, who had no special opportunity the past season, is Walter Stearns Hale. The other afternoon, however, he played a romantic part at the Empire matinee in The Cup of Trembling, and showed that he is eminently fitted for such characters. He has the requisite fire, grace and charm, and before many seasons will be a great favorite with the matinee girl. His love-making is just the kind to entrance that gentle and important factor, and if she approves of an actor his success is sure.

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En exchange gravely announces that "Tomasso Salvini is very economical. Although receiving an enormous salary he washes his own collars and cuffs and mends his own socks." Well, well! But I wonder on what authority this important statement is made? And by the way, from whom is the tragedian receiving the "enormous salary?" It is generally understood that he is living in retirement. The washing and mending must be taken with a grain of salt also. The paper in question was probably hard up for copy, but it showed little taste in printing the ridiculous stuff quoted.

THE OBSERVER.

THE IDEA OF MISS PRECOCIOUS.

"While I was sitting in the box-office of the new Opera House in Chattanooga, Tenn., the other day," said M. A. Moseley to THE MIRROR, "two little girls came up to the window and asked for two matinee tickets. Manager Albert asked the largest one her age. She replied: 'Twelve years.' Mr. Albert then explained that all children over ten years of age must pay 20 cents, those of ten years being admitted for ten cents. The elder miss studied a moment and then placing 20 cents on the diagram said: 'All right. Give us two tickets. This other little girl is only eight years old.' And she got the tickets."

DRAMATIC ALUMNI AT THE ACADEMY.

The Annual Meeting of the Alumni of the American Academy of the Dramatic Arts was held in the Berkeley Lyceum last week, and the following officers were elected for the ensuing year: Alice Fischer-Harcourt, president; Anna Warren Story, first vice-president; Frank Lea Short, second vice-president; Percy West, secretary; and E. P. Stephenson, treasurer.

At the conclusion of the meeting, Mr. Sargent was called upon to address the Alumni. In the course of his speech Mr. Sargent said:

"People look upon an Alumni association as a sort of necessary evil, with the idea that there is no special object in it except to keep together. We are friendly to one another and like to meet every once in a while to compare notes. But I feel that the idea means something greater than that. I think it has a purpose much deeper than mere social intercourse and pleasurable meeting of one another after a year's absence. I think the Academy has its purpose and the Alumni have their purpose in common with the Academy.

"Some of you may have read an article which recently appeared in the *Atlantic Monthly* entitled 'A Standard Theatre,' written by T. Russell Sullivan. Mr. Sullivan spoke of the Théâtre-Français as the standard theatre of the world, and the necessity of the training school attached. He also, much to my surprise and pleasure, referred to this school an said we had already in this country a successful dramatic school, adding some very kind things about our institution. As soon as such a theatre is subsidized, the educational part of such an enterprise must necessarily follow. Our success as a private institution has proved that, backed by capital, such an idea is bound to be a very great success. I believe much greater than in Paris, because there it has been entirely forced upon the public by the Government. It has not been a natural growth as this school has been, and the proposed Theatre can be.

"I have said all along how strongly I believe the success of the Academy is in your hands—in the hands of the Alumni, not in anything you can individually do, but in the sentiment you can create, not only among yourselves, but among people with whom you come in contact—a sentiment in favor of education in the theatre. Now there are some things further that the Alumni can do. Year after year I have held out a vague hope that we might some day have a building of our own, a theatre of our own, and year by year it seemed a little bit nearer to that goal. We have not pushed it. We have not done anything in the way of asking favors from anybody. The School has been self-supporting and has made its own success. Now it has gone so far that we have the support, I think I can say, of every leading college in the country. I don't believe there is a leading university in the country that does not approve of us as an educational institution. I don't mean merely that they fancy our work, but they appreciate that there is an organization here—that there is an idea back of it, and that we are carefully following in the footsteps of the leaders of university education. The whole organization of the School at present, and in its future plans, follows as closely as possible the idea of higher education of the German university as far as we can in our small way.

We need something more now. This is the first time I have felt that we have the right to ask for it. We need the support of philanthropic people who have helped along music and other arts, either by subscriptions or some practical pecuniary interest. The prospects look pretty well for a building in the near future. I feel we must accomplish it within a year. We are old enough now to do it. Next year will be our twelfth year of existence. I have been talking to various outside parties, and have been met more than half-way by them. The whole idea of such a plan is this: it is to be a stock organization. If not immediately after a short time, that the stock organization will be recruited from your ranks. The students of the school of acting attached will play in supernumerary capacity in the theatre, and those who have achieved the highest rank in the School will have a possibility of graduating to such a theatre.

"We have the location for our building selected and practical issues well in hand. It is now only a question of time and aggregation on the money side. I give until next Spring to accomplish this end, and I hope that, by the next Alumni meeting, we shall be established in our own building."

Mr. Sargent's speech was received with great enthusiasm, and, in reply, Alice Fischer-Harcourt, president of the Alumni, said:

"That is the most encouraging thing I have heard in twelve years about this School, and I think the Alumni not only heartily endorse, but will work to help Mr. Sargent in this matter. We may not be able to do anything in regard to the money but we may interest people who have more money than ourselves in the stocks. If you know of people who want to go into this plan, come up and talk to Mr. Sargent, because it is the younger generation who are to rule the dramatic world after awhile, and the success of this theatre depends upon our efforts as the Alumni organization. We hope to give a series of plays this coming year. We are going to charge more for admission than they do at the other theatres. That will all go into the treasury of the Alumni and assist in this thing, and, after we get that theatre, I think it will be very easy sailing. We certainly are very much obliged to Mr. Sargent for his encouraging words."

THE PHOTOGRAPH OFFER.

A limited number of photographs remain of the series offered by THE MIRROR. They will last but a short time, at the rate the coupons are coming in. The publication of coupons has ceased, but we shall continue to fill orders on coupons hitherto printed as long as the supply lasts.

JOHN E. HENSHAW.

The picture on the first page of THE MIRROR this week presents John E. Henshaw, the star of The Passing Show.

The early years of Mr. Henshaw's professional career were devoted to minstrelsy, which was then in its prime. He afterwards became well known in vaudeville in conjunction with May Ten Broeck, who is still his partner. These artists originated a line of refined operatic musica and burlesque sketches which proved a revelation on the vaudeville stage.

Some years later, still under the firm name of Henshaw and Ten Broeck, they embarked in their own enterprises. On their leaving the vaudeville stage THE MIRROR remarked that "their loss will be keenly felt, and where shall we find their successors?" This paper later said that "the firm-name of Henshaw and Ten Broeck has alwas been a synonym of success, and Henshaw and Ten Broeck are an excellent example of the success that may be won by clever persons who work together in harmony year after year."

From 1886 until May, 1894, Henshaw and Ten Broeck toured the United States as stars with their own companies, producing Tactics, Two Old Cronies, the latter revised and re-written by May Ten Broeck, The Nabobs and The New Nabobs, and as a firm their pecuniary standing is quoted A1. For the past year Henshaw and Ten Broeck have been under the management of Canary and Lederer in The Passing Show, where Mr. Henshaw originated the character of Laf Quickstep, and Miss Ten Broeck has been the original in the three character bits of Madame Pinero, Lady Been-There and Marguerite.

Previous to the Henshaw and Ten Broeck partnership Charles E. Evans was a partner of Mr. Henshaw under the firm style of Henshaw and Evans. They are still firm friends. Henshaw and Ten Broeck have not yet settled upon next season's work. They may remain for another year under the management of Canary and Lederer.

A PLEA FOR MELODRAMA.

At the recent Shakespeare commemoration dinner of the Birmingham, England, Dramatic and Literary Club, G. R. Sims made a plea for melodrama. In acknowledging the toast of "The Visitors," Mr. Sims wished to put in a word for the elevating influence of the drama. They must not forget, when complaint was made of the conventionality of modern drama, there was at any rate one virtue about it. No man who wrote melodrama for the English public dare teach an immoral lesson. The writer may not elevate the masses, but he dare not degrade them. The hero of melodrama, if a young man, must love one woman only, and love her sincerely and truly, and allow no other woman to come between him and her; and the man who was the hero of the drama dare utter nothing which savored of untruth or deception. He must be honest, noble, strightforward, or Heaven help him when he went before the pit and gallery. So the young woman, if she was good, had to be good, and if bad she had to be bad, and the bad, unless there was repentance, had to be punished according to the strictest moral laws which had governed all nations from the beginning of time. The writer of melodrama had to mete out justice, to reward virtue, and to condemn vice. If there was anything better than that to do he (Mr. Sims) should like to learn the lesson.

W. S. CLEVELAND'S SUIT.

W. S. Cleveland, the minstrel manager, has sued in the United States Court at Toledo, O., to recover $50,000 damages against Madison Bryan, marshal of the town of Delphos, O., for illegal arrest and abusive treatment.

Mr. Cleveland complains that his company performed in Delphos on the night of Dec. 19, 1894; that after the performance was over and while he was at a hotel preparing to take a train for Bellefontaine the marshal and his deputies arrested him on the charge of not having paid the village license for playing in Delphos; that the marshal and his deputies menaced him with revolvers, handcuffed him, and dragged him to a lock-up where he was confined; that there was no fire in the prison and he suffered in his health from the extreme cold; that while he was confined the marshal and his deputies jeered at and abused and struck him, and refused to permit his wife or his attorney to visit him, and refused him bail.

Mr. Cleveland also alleges that the Mayor of Delphos intimidated him into pleading guilty of the charge of giving a performance without a license by threatening to leave him in prison for several days unless he should so plead. The case will be tried in June.

AN UNFOUNDED REPORT.

THE MIRROR received word from a source supposed to be authentic last Monday night to the effect that John Forepaugh, of Forepaugh's Theatre, Philadelphia, was lying very ill at his home in that city. The report also stated that Mr. Forepaugh was in the last stages of consumption, and that his condition was so critical that no one was permitted to see him. THE MIRROR is assured by George F. Fish, Mr. Forepaugh's press representative, that the report was practically baseless; that Mr. Forepaugh, although he has not been in good health, is not suffering from consumption; and that he is in fact not critically ill.

FORGOT HER VALUABLES.

Della Fox and her company left Peoria, Ill., last Monday for Springfield. Soon after the departure, T. J. Ticknor, the clerk of the National Hotel, where Miss Fox had stopped in Peoria, found in the room occupied by her a satchel containing a pair of slippers and diamonds said to be valued at $65,000, with $1,400 in money. Ticknor wired Miss Fox, who sent back her maid by the next train to recover the property.

GOSSIP OF THE TOWN.

Mabel Bert has closed season with Shenandoah, this being her third season with Charles Frohman. She was formerly leading lady in Held by the Enemy and The Lost Paradise. Miss Bert undoubtedly ranks with the best leading ladies in the country, being noted both for her beauty and for her dramatic ability. With her husband, Forrest Robinson, she sailed for England last Saturday to spend six weeks in London and on the continent. Miss Bert will return home about July 20.

Secretary Barnard, of The American Dramatists Club, says that he is daily receiving letters from persons who sign themselves as managers of theatres, asking for copies of The American Dramatists Club List. The Club is sending free to managers of known theatres copies of this book, but cannot send more than one copy to a theatre free. The free copies sent out will number over 6,500. If any theatre has been overlooked in making up the free list, of course a copy will be sent on application.

W. H., alias "Robert" Williams, has been convicted of fraud in Pittsburg. He victimized young women, pretending that he wished to engage a theatrical company.

Among those engaged for The Little Tycoon in Philadelphia are Eva Davenport, Neil O'Brien, Robert Dunbar, Digby Bell, and Katherine Linyard. L. P. Gottschalk will be musical director.

The Springer and Welty company has brought suit in Pittsburg against Rose Coghlan on a claim of $551.50 for lithographic work.

Alexander Salvini, one of the most zealous and industrious of the younger stars, and one of the most successful, also, by the way, has enjoyed an exceptionally prosperous season. Mr. Salvini has become identified with certain phases of the romantic drama in which he is almost uniquely prominent, and this season he has made a bid for support as a Shakespearean actor. His essay of Hamlet, recently seen in this city, has been repeated in other places. In fact, Mr. Salvini was seen in the part in other cities before he ventured in it in the metropolis. Mr. Salvini, with his charming wife, will spend the Summer at the villa of the elder Salvini, in Florence.

The *Herald* is arranging a benefit for the widows and orphans of the pilots who have lost their lives during the past year. It will take place on June 6 at the Fifth Avenue Theatre, and a strong bill will be arranged. The object is one that should appeal to every good citizen, and it is eminently proper that the *Herald*, which is the great shipping authority, should take the matter in charge. The profession and the public may be relied upon to make the affair a big success.

C. W. Allison will sing in comic opera at Laurel Hill Park, Scranton, Pa., during the Summer.

Dell M. Willis, recently manager of Blind Tom, was crossing a railroad track at Milan, Tenn. the other day when his foot caught in a frog and he fell, dislocating his left hip joint. Mr. Willis was put on board a train for Memphis, but owing to the pain he suffered was taken off at Brownsville, Tenn., where he remains at the Central Hotel.

George Edwardes and Al. Hayman have signed contracts by which Gilbert's new opera, His Excellency, will be staged at the Baldwin Theatre, San Francisco, for a run on Dec. 2.

The Harry Mainhall company stranded at North Adams on May 11.

W. H. Crane has been enjoying a prolonged run with His Wife's Father at the Fifth Avenue Theatre. The metropolitan critics failed to endorse his Falstaff at the opening of the present season. He was more successful as Sylvanus Urban in The Pacific Mail, a revised version of Tom Taylor's old play, The Overland Route, and he is entirely in his element as Buchanan Billings in His Wife's Father. Mr. Crane will be seen in several new plays next season. He believes in encouraging American playwrights, and is constantly on the look-out for pieces of native authorship. He is to appear as Sir Anthony Absolute in The Rivals on the occasion of the Couldock benefit at the Fifth Avenue on May 31. His stage experience ranges from Evangeline to Shakespeare.

J. Ferguson, manager of the Grand Opera House, Ottawa, has been spending a few days in the city.

William Miller, of the Miller brothers, sailed for Europe on Wednesday on the *City of Berlin* in the interest of Primrose and West. Mr. Miller will bring back an attraction never seen in this country, following an original idea of Mr. West upon which the latter has been at work for several years.

Edward M. Favor on Saturday closed his three-years' engagement as principal comedian of Rice's 1492, and with his wife, Edith Sinclair, will retire from that company.

Miriam Lawrence has been engaged to support Frank Hennig. Hennig's company includes Henrietta Vaders, Linna Hennig, Helen Baker, Carl Ahrendt, C. W. Vance, W. Moreton Baker, John E. Milton, Shirley M. Crawford, Paul Taylor, Frederick L. Power, and Little Ethel Black. Edmund Lawrence is manager and D. F. Hennessy business agent.

AN ENTERTAINING REMINISCENCE.

I shall never forget my first professional engagement with Mrs John Drew, and the incidents pertinent to that occasion. Although I had often admired her work upon the stage, I never met her personally till last season, when she came to play a starring engagement at the Girard Avenue Theatre, of which stock company I was a member.

To any actor who has been associated with a stock theatre, where the "cast case" has not been relegated to the use of the stage-carpenter for his scene-plots, I need not explain all that little glass-lidded box signifies. At the time of which I write, one particular "cast case" had trembled beneath the weight of its varied and numerous contents. Whenever a fluttering sheet in the manager's hand was seen on its way to the case there was not an uninterested member of the company, for with us it meant no play, no pay—a new wrinkle in managerial economy, originating, I believe, in Philadelphia, and from beyond whose limits I sincerely hope it will never escape.

But I am digressing. Our company was in the midst of the throes of supporting a comedy star—an old-comedy star—a young, old-comedy star. Not so young but that he was well versed in all the traditions of his craft, that is, all the traditions leading to the centre of the stage, and the curtailing and re-arranging of an author from Shakespeare to Boucicault, whose efforts did not exactly gibe with his desires.

This particular young, old-comedy star was starring at this particular time in the Old Comedies—that is, the old comedies slightly (?) altered and re arranged to suit the requirements—or should I say limitati ons?—of this young, old-comedy star. He was an expert at his trade. He could manipulate She Stoops to Conquer so that Doctor Goldsmith would never have recognized it, and if Tony Lumpkin didn't get the "fat" and "tag" of every scene and act in the play it wasn't the fault of the arrangement.

Well, we poor devils that played "straight business" were beginning to wonder what Wallack did with *his* prompt-book when up went the cast of The Rivals, with Mrs. John Drew down for Mrs. Malaprop.

We all knew Mrs. John Drew, and we all knew Mrs. John Drew's Mrs. Malaprop; and all knew of Mrs. John Drew's training; and we all knew that Mrs. John Drew had been reared in that good old school where they did not play re-arranged versions of the old comedies. Figuratively speaking, we sat down and waited. George Holland—(he manages the Girard; you may not know it in New York, but they know it in Philadelphia)—Well, George Holland simply smiled.

Mrs. Drew did not appear at the first rehearsal, nor at the second. No—she would not be present till Thursday before the opening. I confess to a vague uncertain feeling, as I was down for Young Absolute, with whom she had one or two quite important scenes—quite important scenes—I never realized how important till the opening night.

Thursday came. So did Mrs. Drew. Marvels! I had heard her age whispered. An erect, positive, quick-moving little woman of about fifty years of age in appearance inquired of me the way to the stage-door. It was Mrs. Drew.

Rehearsal began, but it had not proceeded far when a troubled, dazed expression passed over her face. Then she walked to the prompt-table (she had been sitting up at the back till then) and asked: "What are you doing? This is not my prompt-book!" It was the re-arranged compilation of the young, old-comedy star.

At about this moment the iron door leading to the front of the house opened and George Holland glided in through the gloaming, and glided in my direction. He didn't say much, but he looked volumes. Do you know George Holland—brother to "Ned" Holland? Of course you do. They do in Philadelphia. With that placid, ingenuous, almost roguish expression, like a mischievous school-boy, which he can assume on occasion, he simply asked: "Have they come to blows yet?" I replied, "Not yet." He smiled and made a graceful but decided exit through the iron door into that gloaming from which he had lately emerged.

They never came to blows, but we did come to "Hecuba" and a performance of The Rivals in which Mrs. Malaprop, at least, got all of her "fat" and spoke the "tag" of the play, but not the one written down in the re-arranged prompt-book of the young-old-comedy star.

Apropos of Mrs. John Drew, one of the sweetest, most gracious actions ever brought to my notice was the outcome of the above engagement. That effusive, gushy, over-demonstrative expression of affection sometimes found among certain members of our craft, was conspicuous by its absence in Mrs. John Drew. In fact I must confess it was difficult for one to be absolutely certain at times that she was in any way cognizant that you were "on earth." But if she was distant, she was at least impartial. And save for a trite saying or witty "aside" occasionally, she gave little evidence of interest in anything or anybody, outside of her legitimate business.

But the charm of her—well, she could act. Of course the world knows that, but the actor who plays upon the same stage with her understands better than anyone else how completely she realizes the full meaning of that often-abused and maltreated verb. As Joe Holland—you know Joe Holland? Brother to George Holland, and brother to Ned Holland, too—as Joe Holland would say, "My boy, lovely!"

So her season closed, and so did the season of the young-old comedy star. Then a long season of the tragic drama followed. Upon the evening of the Saturday preceding our "legitimate" opening, a large package arrived at the theatre addressed to Miss Knowles—now Mrs. Whytal—who was filling the position of leading woman there at that time. Upon opening, it proved to contain a variety of stage paraphernalia, most suitable accessories to the work in hand, and a quantity of the handsomest stage jewels I ever saw. Accompanying them was the following note:

NEW YORK, Nov. 12, 1894.

My Dear Miss Knowles:

On going to the storehouse yesterday, I found this box of stage-jewelry, which I beg you to accept, with my best wishes for your success. The sleeves and side pieces were made for me thirty years ago, for Portia, and are just as much in style now (for that piece) as they were then. With best wishes, I am, yours sincerely,

LOUISA DREW.

I had known nothing of Mrs. Drew as a woman before, and I may never meet her again, but this gracious act of unostentatious generosity and kindliness bespeaks her nature better than written volumes.

RUSS WHYTAL.

FAR FROM HOME.

DEAR MIRROR.—We are in trouble—serious trouble. We come to you and you will help us. We are three—Faith, Hope and Charity and we are far from home in your big city.

We are artistes. I prove it you. In our own native land we have held first positions with salaries—how you say? ah, yes—salaries in the "three figures." We have books and books filled with our fame as singers and actresses in l'opera. We have all good brains and good sense and also diplomas, medals, best recommendations for our talents. Faith even has the honor to be a correspondent for your big papers. Hope writes beautiful songs which are even now being sung in your theatres. We are looking for a New York opening but cannot catch the ears of the managers.

We go to your operas and hear your voices. Voilà! bad! Some cannot even phrase and cannot know the first principles of music. At home we put them—*dans la ballet*—for their figures to be seen, not the voices to hear.

We are modest girls and have not what you say "gift of gab" what your petite soubrette speaks.

Yesterday I grew desperate. I said, "I go to see Mr. Big Man myself."

Mr. Big Man in; I send my card; he comes out; he looks at my face, my figure, and when I tell him I want to sing for him, he says:

"Mademoiselle, who knows you?"

"Hélas, nobody! But I can show you what I do at home."

"I do not believe press notices."

"Well, Mr. Big Man, I have only two friends, Mr. So and So——"

"Bah! only agents! I never trust them, much less believe them!"

I leave—*mal de cœur!* I go to other theatre and ask for another Mr. Big Man.

The Jack-in-the-Box say, "What do you want?"

"I want Mr. Big Man myself to see."

"Not in."

I peek around the corner and see Mr. Big Man and I do not bless Jack-in-the-Box when I go out the door.

Ah, MIRROR, *c'est jusque la même:* Nobody knows us, nobody will *hear* us sing. That is all we want, for when we sing we know they will listen.

Is there nobody, no club in your big city that will hear our voices and then take us personally to see all the Big Men? Have the Mr. Big Men no friends?

Letters are no good—anybody can write—and when agents send a letter Mr. Big Man reads it, says to himself, "How much commission?" and to us, "Nothing for you." Always rien, rien!

You will help us, MIRROR, for perhaps Mr. Big Man reads this. Votre toujours, CHARITY.

NEW YORK, le Macredi 17, 1895.

ABOUT THE TRILBY BURLESQUES.

A. M. Palmer has decided not to interfere with the burlesques of Trilby at the Imperial Music Hall and the Garrick so long as they do not directly infringe on his rights. On Saturday Mr. Palmer gave out the following statement in regard to the matter:

"I pay Du Maurier between $800 and $1,000 a week for the sole right to dramatize his book, and I do not see why others who wish to burlesque the story should not pay me. I shall stop any burlesque which contains songs, dialogues, situations, or scenes from Trilby, as I am producing it, and I have a perfect right to do so, as the courts have decided. Richard Mansfield called upon me and declared he would not produce his burlesque Thrilby unless I gave him permission to do so. He made me a handsome offer which I am considering.

"Concerning Mr. Krauss, of the Imperial Music Hall, who is going to produce a burlesque, I will say that I shall not interfere with his first production, but I shall have some one present and if he uses any of the dialogues, scenes, songs, etc., either from the book or the dramatization, I will at once secure an injunction against him."

A MEAN REVENGE.

Washburn's Circus recently exhibited in Corning, N. Y. The day of its arrival in that town circulars were distributed about the streets warning people from attending on the ground that employes of the circus were ill with smallpox. The circular stated that the show had moved from Ohio directly to New York State because it had not been permitted to exhibit in various Ohio towns on account of the existence of the disease named among its employes.

A committee composed of the Mayor of Corning, the Board of Health, and the Chief of Police of that town visited the tents of the circus and found that no infectious disease existed among its employes. The Mayor thereupon gave Manager Washburn a clean bill of health, and also communicated with adjoining towns in denial of the statements in the circular.

Mr. Washburn stated that the cirtular originated with a man whom he had been forced to discharge for dishonesty and who had thereupon threatened to injure or wreck the show.

ONE-ACT PLAYS AT THE EMPIRE.

On last Tuesday afternoon three one-act plays were presented at the Empire, under the direction of Nelson Wheatcroft, by casts made up of professionals and students of the Empire Theatre Dramatic School. This special performance, which was the last of the season, was for the purpose of establishing scholarships for the School and the proceeds were devoted to that fund. A good-sized audience was present and the afternoon was decidedly enjoyable.

The first on the programme was a play founded on the life of Edgar Poe and bore the poet's name. Henry Tyrrell, the author, gave evidence of having made much research in the history of that unhappy genius, and his work is unmistakably that of a scholar. The incidents are naturally introduced, the construction is excellent, the language poetic, the characters well defined—Poe himself, being especially strong—and the scene, which is laid at Poe's home at Fordham in 1849, is imbued with the correct atmosphere of the period.

The play shows the poet's friendship for William Burton, the comedian, and introduces the Helen to whom two of his exquisite sonnets are addressed. Mrs. Clemm, mother of Virginia Poe, and Grissell, the publisher, are the other characters in the little drama. Poe induces Burton to impersonate him when Grissell calls, and the comedian wheedles a cheque for fifty dollars out of the publisher, whose idea of a poet is completely upset by the jolly Burton. When Helen, who loves Poe, comes on the scene, the poet prevails on his friend to represent him again and shatter the illusion of the hapless girl. Burton demurs, but finally yields, and Helen is deceived, until Poe inadvertently enters. This delicate situation is handled with skill by the author, who shortly brings the play to a close, Mrs. Clemm leading the lovesick Helen away, and Poe gazing at the portrait of his dead wife, while one instinctively feels as well as hears the portentous "Nevermore."

Mr. Wheatcroft himself played the poet. He looked the part admirably, and tinged it with just enough of sorrow and cynicism. His gentleness towards Helen and Mrs. Clemm was delicacy itself, and in the emotional moments he was intensely dramatic. Mr. Wheatcroft read the pessimistic little poem, "The Conqueror Worm," with so much fervor and expression as to make one wish to hear him render "The Raven." Alfred Fisher was a captivating Burton. His humor was delightful and unexaggerated, and his friendship for Poe was shown in a most convincing way. E. Y. Backus gave an excellent sketch of Grissell. The Empire pupils were represented by Lillian Ohles, who made a tender and dignified Mrs. Clemm, and May Montedonico, who was a sweet and sincere Helen.

The Cup of Trembling, written especially for the occasion by A. E. Lancaster, is a consistent and engrossing little tragedy. The scene is laid in Florence in 1478, during the time of the carnival. Diomeda, a young patrician lady, and Count Guilo are betrothed, although the latter's heart is given to Eola, a young girl in Diomeda's household. Diomeda, whom it is hinted inherits a streak of insanity from her father, is capricious, rebellious and passionate. In a fit of anger she drives her lover away, telling him she has done with him. Thus freed from a distasteful alliance, Guilo declares himself to Eola in one of the most charming love-scenes written in many a day. She hesitates, not wishing to usurp what she considers Diomeda's right, and also for the fact that she is of humble birth while Guilo is a nobleman. Eola's mother, however, has confided to Guilo that the girl is in reality Diomeda's sister, whom everyone believed to have been stolen away when an infant. Neither of the girls knows this, until for revenge upon Eola for the loss of her lover, Diomeda gives poison to her. The information of their relationship comes too late; Eola dies in Guilo's arms, and the wretched Diomeda is left to her remorse.

The incidents in Mr. Lancaster's play follow each other in natural sequence, and the characters are strongly sketched. The Cup of Trembling is written in blank verse and is full of poetic charm and delicate imagery. Its literary merit alone, which is exceptional, would highly commend the author, but its acting qualities are equally good and its interest profound.

The character of Diomeda is a strange composite of love and fierceness, and its varying emotions were pictured by Grace Reals with much intensity. Edith Randolph was a most affectionate and charming Eola. Reta Villers and F. W. Hill were capable in small parts. Walter Stearns Hale, the only professional in the cast, played Count Guilo with fervor and grace. His personality lends itself admirably to romantic drama, for his work is full of the right fire and force.

The third and last piece was The Three Miss Biddles, which had already been represented by the students, and which was repeated by request. It is an ingenious and most amusing little comedy, and it was admirably acted by Louise Brooks, Channez Olnov, Amorette Lee and William Kittredge, all of the Empire School. Miss Brooks is a charming comedienne, and Amorette Lee has a personality that is deliciously original. Mr. Kittredge was most amusing and is really a clever comedian.

CHANGES AT THE IMPERIAL.

Several changes will be made in the Imperial Music Hall before next season. Manager Kraus has secured possession of a storeroom next to the Daly Theatre building on Broadway, and through this next year will be the entrance to the Music Hall. The storeroom, which is 17 by 30 feet, will form the lobby. The house will be closed about the middle of June, and then the whole interior will be remodeled. The gallery will be rebuilt, and underneath it will run a tier of seventeen boxes.

PROFESSIONAL DOINGS.

Katherine Florence has been with the Lyceum Stock company for several seasons. She commenced her first season with that organization as Lady Sylvia in The American Duchess, and subsequently played Vivian Grey in Our Country Cousins and Lord Billy in The Amazons. During the past season she added to her reputation as Lucy Gordon in A Woman's Silence and as Mabel Chiltern in An Ideal Husband. Before joining the Lyceum company Miss Florence won metropolitan favor at the Empire Theatre as Fawn Afraid, the Indian maiden, in The Girl I Left Behind Me. She had also acted in the companies of Stuart Robson and W. H. Crane, having made her debut in 1887 with Mrs. Langtry in As in a Looking Glass. She has the advantage of a pleasing personality, which combined with her sprightliness, grace and natural method have placed her in the front rank of ingenues on the American stage.

Kate Toncray has been engaged to play a juvenile part in The Red Queen, which will have its initial production at the Bijou Theatre, Pittsburg, next week.

Emile Le Croix has been engaged for next season to play the part of Theodore de Bresac in The New Boy and to manage the stage.

C. H. Truesdell has been re-engaged for the part of Felix Roach in Frohman's company, of which Bert Coote is the star, playing The New Boy.

C. W. Couldock celebrated his eightieth birthday on April 26, and declares that he is still open to an engagement. He is to have a testimonial benefit at the Fifth Avenue Theatre on May 31, when The Rivals will be presented with an all-star cast, comprising—Joseph Jefferson as Bob Acres, Nat C. Goodwin as Sir Lucius O'Trigger, William H. Crane as Sir Anthony Absolute, Henry Miller as Captain Absolute, De Wolf Hopper as David, Thomas Q. Seabrooke as Fag, Thomas W. Keene as Falkland, Mrs. John Drew as Mrs. Malaprop, Viola Allen as Lydia Languish, and Nellie McHenry as Lucy.

A performance of Captain Swift by the Giffen and Neill stock company at St. Paul, Minn., recently, was highly praised by the *Globe* of that city. Mr. Neill's work in the title part and Henrietta Crossman's characterization of Mrs. Seabrook were specially commended.

Frank E. Morse, after spending several days in Boston with Ed. F. Goodwin, has gone into the country on a fishing expedition. Mr. Goodwin has been ill for several weeks with the grip, and will recuperate in West Centre Harbor, N. H.

Walter Howe sailed on Saturday on the *Massachusetts*, for London. He will return about the middle of July to rehearse for the No. 2 company, playing The Fatal Card, in which he will assume the part taken originally by Mr. Radcliffe.

Ellen Vockey, supported by Laurence Manning, Bertram Temple, Richard Buhler, and others appeared in Washington recently in Leonora. The *Star* of that city, after saying that the large audience contained many personal friends of the star, added: "It was true merit, however, that won for Miss Vockey the applause she received. In Leonora she showed careful study and keen perception."

James T. Powers has resigned from the cast of Camille D'Arville's new opera, A Daughter of the Revolution. Mr. Powers was to have been featured in the opera, but he did not like the part. Mr. Powers has not yet decided whether he will star next season. He has one or two plays that he is anxious to do, but he does not want to spoil their chances of success by producing them under unfavorable circumstances. His action will depend largely on what the prospects for next season are.

John McGhie, musical director of the Manola-Mason company, and Josephine Knapp, a member of Francis Wilson's Opera company, were married last Thursday at "The Little Church Around the Corner" by the Rev. Dr. Houghton.

D. R. Ryan, a member of Maude Hillman's company, is also a ball player. He will join the Gloversville State League Club at the close of Miss Hillman's season.

Alma Aiken-Mathews has signed with John W. Dunne to play Old Fadette in Fanchon and a part in the new play, Nebraska.

Eva Byron has been re-engaged to play the Countess in Darkest Russia next season.

Oliver Mack, of Murray and Mack, will spend the Summer at his home in Centreville, O. George H. Emerick will be his guest, and during the vacation will re-write Finnigan's Ball. Mr. Murray will spend the Summer with his wife and child in Jacksonville, Fla.

Louise Muller has closed a successful season with Lewis Morrison's Faust company.

Lylene Radcliffe has been engaged by Chester and Livingston to play the leading part in the forthcoming production of Under Suspicion. Miss Radcliffe sailed on Saturday from Boston on the *Scythia* for Europe, and will return in time for rehearsals in September. John Mullane has secured the right to play Under Suspicion, and has engaged Chester and Livingston to direct his tour.

Robert Hilliard left the cast of Captain Paul last Thursday. His place was taken by Edward J. Morgan.

G. Paul Smith and Willard Gorton have returned from a Winter sojourn in Florida, where Mr. Smith went for his health, which has improved. Incidentally Messrs. Smith and Gorton gave ten entertainments in the principal cities of the State. They have already resumed Summer work, and have booked a season in Northern and Central New York.

IN OTHER CITIES.

ATLANTA.

At Henry Greenwall's New Lyceum Theatre the Grau Opera co. has been doing a land-office business the past two weeks. The repertoire embraced many bright operas, all of which were given with unusual dash and spirit. The Gondoliers will be offered as a benefit to Herbert Matthews 17, and it is safe to say that the capacity of the theatre will be tested. The co. closes its engagement 18.

The concession of Cairo Street at the Exposition has been let to George Pangalo, the lessee of the same at the World's Fair. He announces that while it will be much superior, it will practically be the same with a strong probability of a better theatre.

Signor Montegriffo, the tenor, has left the Campobello Opera co. and is on his way East, where he goes to fill a New York engagement.

William Donaldson of the Donaldson Lithograph Co. is in the city, and informs us that there are 131 circuses in this country.

While comedy was at its height at the Marietta Theatre 8, Miss Lotta Rogers and Mr. Len Baldwin, both of the Baldwin-Rogers co., were quietly married. Neither were in the play that night and the romantic elopement was quite a surprise and caused a genuine stir among the members of the co. They are the son and daughter of the two men from whom the co. takes its name.

A journalist who worked a number of months with 'Gene Field is here telling amusing stories of how the queer poet forgets his engagements. Field met Sol Smith Russell at the Press Club and was immensely pleased with the comedian and urged that he dine with him that evening at his home. Russell was on his way to his matinee and accepted, but said he would have to hurry as he had a night performance. After the matinee he hurried into his dress-suit, caught a swift cab and rattled off for Field's house. "Mr. Field," said the servant answering the ring, "has gone out for the evening, sir." The comedian stood in silent meditation, reflecting. "Blest if I could tell whether the joke was on me or Field," said he.

The Baldwin-Rogers co came to grief at the Marietta Street Theatre 10. Little Pard was the bill and as far as it went it pleased. After the first act O'Connor, the comedian, wrote the manager that he must have $15 before he appeared again. The manager had been playing for some time to losing business and was "shy" from a pecuniary stand-point. He knew that he could not raise the money and also that the actor was determined; so it was announced before the curtain that it was impossible for the play to proceed and the audience was informed of the extremes which had come upon the co. in money matters. As the announcement was being finished O'Connor appeared upon the stage and explained that it was imperative, that the money asked for was arrears and that circumstances forced him to this step. There was a rousing yell from the gallery, a scene of confusion and then the actors together with the audience scattered. Few of the members have money and no means of transportation. Manager De Give has tendered them the use of his Marietta Street Theatre for a benefit 15, and it is hoped a goodly sum will be realized.

The Cotton States and International Exposition is making great strides, and Costa Rica's Commissioner is here arranging for that country's display. President Diaz wires from Mexico that his country will exhibit, along with which comes the government's Eighth Regiment Band to discourse sweet "La Paloma."

The Andrews Opera co. was in the city last week and attended a performance at the New Lyceum Theatre with the Gran Opera co. J. Taylor, the tenor, was a schoolmate of Lucius Perry Hills, whom he visited during his stay.

I am informed that there will be two Summer opera cos. here this season. Mr. DeGive will keep "open-house" and will present the Thomas Opera co.

At the New Lyceum it is given out that a bevy of new faces and new voices are soon to appear. Mr. Greenwall is in the metropolis in quest of interesting people to put in his house, and Manager Matthews promises a magnificent co. of singers. There is much reason for congratulation that the New Lyceum was built, and there is equally as much in the fact that there will be two open theatres with satisfactory entertainment in each.

ALF FOWLER.

PROVIDENCE.

Tribly was seen for the first time in this city at the Providence Opera House 13-15 and made a success. The opening night was very large, Tuesday night it was larger and to accommodate the crowd on Wednesday evening, the orchestra was forced to the wings on the stage and two rows of chairs placed in the space vacated by it. The play was intensely interesting and received with a great deal of enthusiasm by the large audiences. Sybil Johnstone made a splendid Trilby and her performance was admirable. Boyd Putnam as Taffy, Charles Canfield as The Laird, W. J. Sheldon as Little Billee, George Fawcett as Svengali, W. J. Romain as Gecko, and Louise Muldener as Madame Vinard played their parts capitally.

Nellie Deverish had her annual benefit at the Providence Opera House 16. She was assisted by her pupils and the Esmeralda Club of sixty young women. The affair was very much enjoyed by an audience that nearly filled the theatre. The Sandow Trocadero Vaudevilles occupied the house 17, 18, and the advance sale predicts good business. Trilby plays a return engagement 21, 22 for the benefit of Acting Treasurer Charles C. Collier. Percy West in The Strollers 29; Shore Acres 30-June 1.

Keith's Opera House, which closed season 11, was reopened 14 for the annual benefit enter ainment in aid of the Rhode Island Catholic Orphan Asylum. Mary Eleanor Lynn had the affair in charge, and the programme was participated in by local talent.

Good-sized audiences attended Trowbridge's Star Theatre, the attraction being Oliver Byron's Ten Thousand Miles Away. The piece was well staged and played by Fred and Alice Warren, Lester Lonergan, C. W. Russell, J. F. Kirke and members of the stock co. Burr Oaks 20-25.

At the Westminster Theatre week of 13-18 the entertainment was furnished by the Casino Girls and Ivan Skabel, who is described as the strongest woman in the world. Be that as it may he displayed great strength and introduced some interesting feats. The specialties were good and attendance good. Rentz-Santley Burlesque co. 20-25.

The Standard Dramatic Club presented the drama, Crawford's Claim, at Talma Theatre 13.

Harry Le Marr spent 11 and 12 with friends here.

H. W. Callender, who has been out as business-manager of Aristocracy on its Spring tour, has arrived home.

Maurice Freeman, who has just closed with the Lost Paradise co., was in town 16 and 17. He has been engaged to play the leading role in Shenandoah next season.

Yankee Scott is at his home in this city. He will play Cy Prime in The Old Homestead next season.

R. H. Gieger has been engaged to play the Captain in the Summer production of Pinafore at Crescent Park.

Dramatist Paul M. Potter and wife were here 14 and witnessed the performance of Trilby from a box in the Providence Opera House.

I am indebted to Manager Mark Thall of the Trilby co. for courtesies during the engagement here.

The St. John Sisters, premiere dancers, joined the Casino Girls co. here 14.

Alice Gilmore, the burlesque queen, and Miss Atkinson, of the Casino Girls co., which played a week's engagement at the Westminster Theatre 13-18, came near having a serious accident at their hotel evening of 15. Miss Gilmore had a bottle of peroxide which she was trying to open, when from some unknown cause it exploded and flew in all directions. Fortunately it did not strike either of the ladies, but it tore things up in the room.

HOWARD C. RIPLEY.

LOUISVILLE.

The third and last week of the Frohman engagement at the Grand opened 13 with The Wife. The same standard of excellence that characterized the performance of the other plays presented was maintained. Indeed, the entire co. has made a most pleasing impression throughout the engagement. The season will close at the Grand with the performance of 18.

J. C. Lewis in Si Plunkard, a rural play of a rollicking kind, drew satisfactory patronage at the Avenue 12 18.

Sam T. Jack's My Uncle co. was the attraction at the New Buckingham for the same period. It introduces a number of clever specialty people, and incidental to the performance was Living Pictures in Bronze, which is a novelty here.

Gentry's Animal Show in the ring and under canvas drew fairly satisfactory business 13-16 considering the extremely inclement weather.

The benefit of Messrs. Williford and Pelton, treasurer and business manager respectively of the Grand Opera House, is announced for 22, when an unusually attractive bill will be presented. The Louisville Mandolin and Guitar Club, John M. Strauss, Walter S. Matthews and other popular people will contribute their services.

Definite arrangements have not yet been made for a season of opera at the Auditorium in the Spring. Manager Quilp is in negotiation with Messrs. Abbey, Schoeffel and Grau, and there is a strong probability that Louisville will have an opportunity to see the big company.

Colonel Savage, treasurer of the New Buckingham, will benefit at that house on 20. The Colonel has been an unique and conspicuous character in theatrical circles in Louisville for the last quarter of a century. He numbers his friends by the thousands, and the mere announcement of his benefit is sufficient to crowd the house.

Manager John Reilly grows pathetic when he relates his experience in attempting to beat the races during he recent meeting here. He, in company with Ernest Aroni of the *Courier-Journal*, has a hard-luck story that would try the patience of even the proverbial policeman.

Macauley's will be open once more before shutting down to the gloom of Summer, when "Bob" Gray, a local sporting celebrity, will give 20 what he announces as a fashionable cake-walk. A similar enterprise at the close of the season last year was highly profitable, drawing a large audience Professor Ed. Morback, of the New Buckingham, will furnish the music.

CHARLES D. CLARKE.

BALTIMORE.

Daniel Frohman's stock co. from the New York Lyceum Theatre presented on 13 at Ford's Grand Opera House An Ideal Husband. Herbert Kelcey as Lord Goring was exceedingly clever, as was Annie Irish as Mrs. Chevely. The entire co. is on a plane of excellence so far above the standard that it is difficult to say who really contributes most to the success of a performance. It is like a beautiful picture, well-nigh perfect even in its minor details. The cast of An Ideal Husband comprised Stephen Grattan, W. J. LeMoyne, Ferdinand Gottschalk, Ernst Tarleton, Edward Wilkes, Isabel Irving, Katherine Florence, Mrs. Charles Walcott, Alma Kruger, Mrs. Thomas Wiffen. During the week's engagement they will present Fortune and The Wife. Nat Goodwin 20-25.

Uncle Tom's Cabin entertained the patrons of Harris' Academy of Music, and was presented by a fairly good co. Those who attended seemed to enjoy the performance, and from the applause one might be led to believe that the play had not been seen here as frequently as it has. County Fair 20-25.

The Temptation of Money, an exciting melodrama, is a drawing attraction at The Holliday Street Theatre, and will be succeeded by Madame and Augustin Neuville.

Bronze living pictures were given at Kernan's Monumental Theatre in conjunction with the Watson Sisters' Burlesque co. The variety bill was a very good one. The Fay Foster co 20-25.

The engagement of Tunis F. Dean to Anna Boyd has been broken off by mutual consent. Religious differences is the reason ascribed, also that Miss Boyd declined to leave the stage, which it was the desire of Mr. Dean that she should do.

The Harris, Britton and Dean co. has just consummated an arrangement with Manager Edward H. Allen of Allen's Opera House, Washington, D. C., by which the two theatres are to interchange attractions in successive weeks. This will enable both houses to secure better attractions and on better terms. The journey from Baltimore to Washington taking only forty-five minutes, it will be a small and inexpensive jump for large companies. Mr. Dean of the Harris, Britton and Dean co. is doing the booking for both houses and has already secured some of the very best attractions for next season.

A joint arrangement as to the booking of attractions has heretofore existed between Manager Charles E. Ford and W. W. Rapley of the National Theatre and the Academy of Music of Washington.

John W. Albaugh, proprietor of the Lyceum Theatre, will have his Washington house ready for the opening of the Fall season, and from all accounts it will be a magnificent one. This will give all of our home managers Washington connections, as in the variety theatres. Manager Kernan, of the Monumental, is the proprietor of the Lyceum at the National Capital.

HAROLD RUTLEDGE.

JERSEY CITY.

Monroe and Rice opened at the Academy of Music 13 to a small house. The joint appearance of this team and the new embellishments of My Aunt Bridget served to act as a double attraction. The co. is about the finest of its class that has ever appeared in this city, comprising George Monroe, John C. Rice, Mark Sullivan, Tony Williams, Charles B. Ward, Mamie Ryan, Sally Cohen, Gilberte Learock, the Bland Sisters, Marie Bates, Pearl Allen, and Eva Mudge. All the specialties are new and up to date—in fact, the only fault to be found with the performance was that it was too long. Wilson Barrett 20-25; Elks' benefit 30.

The Bon Ton Theatre presented a long, clever bill 13-18 to good business. Those appearing were Daisy Mayer and her pickaninnies, Montague and West, Fox and Ward, Lew Randall, Mackie and Walker, Will C. Carleton, Daly and Devere, Rice and Halvers, Henry Frey, Miller and Hatcher, Mabel Bond, the Barretts, and Thomas Sedgwick.

Dr. Carver's Wild West will be here 16.

Jersey City Lodge of Elks held the last social session of the season at Taylor's Hotel 15. Managers Maguire and Dinkins, of the Bon Ton Theatre, and Monroe and Rice contributed a number of performers. Charles B. Ward, the singer, was the star of the evening.

Frank De Coyne, late of Prof. Herrmann's co., is doing handsome window advertising and painting for the Elks' benefit.

George Clarke, the advertising agent, has returned to the Bon Ton Theatre.

Selene Johnson, of Frohman's Girl I Left Behind Me co. No. 2, has closed season, and is at her home in this city.

Raymon Moore will head the bill at the Bon Ton Theatre 20-25.

WALTER C. SMITH.

BUFFALO.

The season of 1894-5 is practically closed here.

The Star closed finally with Prince Pro Tem 4.

The Academy closes its doors 23. The Lyceum and Court Street will run on into the Summer. The past year has been a satisfactory one for the managers as well as the public. Many new productions opened here, and the people have had opportunity to see most of the best attractions on the road.

E. H. Sothern returned to the Academy of Music 9-11 and was greeted with enthusiastic audiences. Lord Chumley proved as delightful a comedy as in its most popular days. The Brothers Byrne in 6 Bells 11. This acrobatic comedy contains many features that are novel and amusing. Nellie McHenry 20-23.

Hallen and Hart in Later On at the Lyceum 13-18, introducing new songs and jokes into their old-time farce. Mark Sullivan is a clever comedian and shares honors with the proprietors. The Galley Slave 20-25.

The Court Street Theatre presented vaudeville entertainment made up of local and foreign talent, Mat Farnam, Marie Rogers, Charles T. Aldrich and others, to light business. Semon's Burlesque co. 20-25.

The Wilbur Opera co. open at the Star Theatre 20.

Fred. McClellan, manager for Shea's Concert Hall, has gone to New York for the Summer to act as stage-manager for the Madison Square Roof-Garden.

John Kernell headed the variety bill at Shea's during the week of 13.

BRET HART.

MILWAUKEE.

The Exposition Music Hall opening 12 was a most successful one, and the large hall was crowded to its capacity long before the time for the curtain to rise, and many could not gain an entrance. Many improvements have been made in the arrangement of the hall for the comfort of the patrons, and the stage has been enlarged. The programme comprised of variety by the best specialty people was thoroughly enjoyed by the large audience and was a credit to Manager Salisbury. The Albions were first on the programme, and the acrobatic act was well received, followed by Ralwin and Daly in their acrobatic act, and the Lentons, whose head-to-head balancing and other feats always deserve the applause they receive. The triple-bar act of McPhee and Hill and the wonderful aerial act of the three Eugenes were excellent features. Howe, Wall and McLeod created much enthusiasm in their musical act, and Dora Wiley rendered several songs in a pleasing and artistic manner. The fire dance of Mlle. Rialta and the dancing of the Sisters Dolores contributed to the success of the performance.

The regular seasons at the different houses is over, and with the exception of an occasional booking at the Davidson they will be dark until August. The Passing Show will return for two performances at the Davidson 19. This will be their third engagement at this house this season, demonstrating the popularity of this excellent combination.

The regular season at Schlitz Park will open 26 with Sousa's Band.

E. J. MCDONALD.

DETROIT.

The Bostonians closed a most successful week's engagement at the Detroit Opera House on Saturday evening, 11, on which occasion DeKoven and Smith's ever-delightful Robin Hood was sung. A finer or more finished performance could scarcely be imagined than the Bostonians' production of Robin Hood, but of course more interest was centred in their presentation of the opera Prince Ananias, which had not been heard in this city before, and with which they opened their engagement here. The enthusiastic welcome they received, and how successful their first night's performance was, has already been commented upon in last week's letter. Another notable feature of their engagement here was the singing for the first time in Detroit of the romantic comic opera, The Maid of Plymouth.

This is one of the prettiest operas in the Bostonians' repertoire. Mr. Green, the writer of the libretto of The Maid of Plymouth, has taken many liberties with the familiar story as told in Longfellow's poem, "The Courtship of Miles Standish," but the new characters he introduces us to are so delightfully entertaining that we would not forego the pleasure of an acquaintance with any of them. Our old friend, Miles Standish, however, still makes love to the coy little Puritan, Priscilla, through his friend, the diffident John, who in the end learns to "speak for himself." Thomas P. Thorne, the writer of the score, has done some very clever work in this opera. Taking it all in all it was one of the most pleasing comic operas we have heard in a long while, and it was rather a pity that the Bostonians presented it but once during their recent engagement.

The first part of this week (13-18) the Detroit Opera House has been given over to a local affair, the production of a comic opera called Mardi-Gras, which has proven a veritable success. The music was written by Chris. W. Henrich, of this city, and there is so much that is meritorious, melodious and really artistic in it, that we trust it will have presentations other than those given this week in this city under the auspices of the Alger Republican Club. As the name would indicate, the story of the opera is laid in New Orleans, and deals with incidents of the great carnival in the early days of New France. The production was entirely amateur, all of the principal parts being taken in an admirable manner by prominent singers of this city. Mr. Henrich conducted. The libretto was written by L. B. Pemberton. Much attention was given to stage settings, which were consequently appropriate and beautiful. Minor details, such as the training of the chorus, etc., were also looked after, and the three performances given 13-15 were in every way a credit to all connected with the opera.

On the occasion of the first presentation of Mardi-Gras William B. Lawrence, treasurer of the Opera House, made his second successful appearance on the stage in the character of entertainer. Mr. Lawrence certainly has marked ability in this direction, and it is a pity that he should be hiding his light under a bushel, only permitting a favored few in Detroit to catch a gleam of its brightness once in a while. On the evening referred to Sol Smith Russell and Mr. Couldock were imitated by him to perfection.

Chauncey Olcott and his co. follow Mardi-Gras at the Detroit opening on 16, and will continue for the rest of the week. The play they are to be seen in is called The Irish Artist. It is a pretty play and rather a refreshing departure from the conventional in this line. Mr. Olcott's charming singing is one of the strong attractions of his performances.

At the Lyceum Stuart Robson opens a four-nights' engagement, playing Leap Year, She Stoops to Conquer, and on 18 The Henrietta. The play Leap Year which he has lately added to his repertory, although an old comedy, will be new here, and its revival will be interesting.

At Whitney's Grand the attraction week of 12-18 is the Australian Vaudeville and Athletic co. Coon Hollow 20-25.

At Campbell's Empire The Smugglers was presented 12-18. An American Hero 20-25.

KIMBALL.

DENVER.

The theatres here will soon close for the season, and with their darkness comes the usual amusements at the suburban resorts. It has been the dullest season ever experienced here, it seems to me, there having been very few attractions to excite great interest.

Manhattan Beach will open in June with a stock co. similar to the one there last year. The only member that I know of positively engaged is Madge Carr Cooke. I expected Harry Corson Clarke back, but he writes me from Salt Lake that he cannot accept the good offer made him, as his health is very much shattered, and that he must go East for a long rest. I was very sorry to hear such news from this prince of good fellows. His steady work of sixteen months has proved too much for him.

Elitch's will have the usual variety bill this Summer.

At the Lyceum Theatre Judge Hallett finally interfered with the managers continuing Trilby, and stopped them after the matinee 11 by temporary injunction. They have since been producing Danites and The Canuck to only fair business.

At the Tabor Peter Dailey appeared week of 13-18 with his Country Sport. He opened well. Harry Martin's benefit takes place week of 20-25, the only event of the week. It will be a concert. He will go East shortly to study for the operatic stage.

The Broadway will open 23, 24 for a trial of Messrs. Houseley and Hartley's Juggler. Lottie Cruikshank and Edwin Hoff will be in the cast. I think the opera will make a hit from what I've heard of it. Mr. Hartley has plenty of fun in him, and Prof. Houseley's music is much sought after.

There will be no more Sunday-night concerts at the Tabor this season.

W. C. PEABODY.

MINNEAPOLIS.

The Grand Opera House was dark week of 13-18.

At the Bijou Opera House the Giffen-Neill stock co. presented Captain Swift week of 12-18, opening to excellent business. The play abounds in strong scenes and clever dialogue. James Neill gave an admirable impersonation of the title-role and easily carried off the honors. Charles Kent as Gardener was very acceptable. George W. Denham was, as always, thoroughly at home as Marshall. John B. Maher appeared to advantage as Harry Seabrook. Frederick Perry acquitted himself well as Ryan the detective. Henrietta Crossman made a strong impression as Mrs. Seabrook. Annie Blancke was charming as Mabel Seabrook, contributing largely to the enjoyment of the performance. Kate Blancke and Fanny Burt also deserve mention.

A testimonial benefit will be tendered the widow of George M. Ciprico, recently deceased, at the Lyceum Theatre in the near future by students of the Ciprico School of Acting. Macbeth will be the bill.

An amateur minstrel performance was given at the Metropolitan Opera House 16 by members of Zurah Temple Nobles of the Mystic Shrine, before a large and fashionable audience. Governor Clough and staff were present in full uniform.

The Summer season at the Lake Harriet Pavilion will open 19 when a special musical programme will be given.

F. C. CAMPBELL.

CHARLESTON.

The season promises to take on new life 20, when the Campobello Opera co. will open a season of two weeks of grand opera at popular prices. The reputation of the leading singers and the high standard of the repertoire promise well for the success of the engagement, which will no doubt be extended a week or two if the first part of the season is a success. Trovatore will be the opening opera.

Ex-Senator Wade Hampton drew a large and patriotic audience 14, when he lectured at the Academy of Music for the benefit of the various societies of Confederate Veterans.

The Excelsior Glee Club, assisted by Professor Saul, the pianist, and a number of local musicians, under the direction of Professor George Blumner, will concertize at the Academy 15.

Manager W. T. Glover is in the city in advance of the Campobello Opera co.

R. M. SOLOMONS.

ST. PAUL.

At the Metropolitan Opera House Kellar the magician, assisted by Mrs. Kellar, presented their amusing and enjoyable entertainment 12-18, opening to good houses and delighted audiences. Kellar's originality in producing novelties is a marked feature of his entertainments. The Diablerie of the Decimals, in which Mrs. Kellar, blindfolded, assists Mr. Kellar in a remarkable series of mathematical calculations, is a very clever feat. The novel and new illusions, introducing The Mystery of L'Hassa, The Shrine of Koomra Sami, Flyto, Cassadega Propaganda, were marvelous and incomprehensible. The entertainment gave general satisfaction and promises to draw a good week's business. The Alhambra Vaudevilles under the management of B. F. Gilkison will begin the Summer season at this popular theatre May 19, giving a performance nightly and a matinee every week day. The co. embraces a number of very clever people, Chevalier Cliquot, Mlle. Cliquot, Lizzie and Vinie Daly, Willis Clark, Gus Richards, Eva Swinburn, Alice Howard Satsuma, Lester and Williams, Three Rackett Brothers Dolan and Lenhar, Fulton Brothers and Warren. Popular prices will prevail.

At Litt's Grand Opera House Mrs. General Tom Thumb and her co. of American Lilliputians 12-18 opened to good houses and audiences that evidently enjoyed the performances of the talented little folk. The Giffen and Neill Stock co. in The Galley Slave 19-25.

GEORGE H. COLGRAVE.

KANSAS CITY.

The Kemper Stock co. opened its second Summer season at the Coates Opera House 15 to a crowded house, presenting a double bill, which proved most attractive. It included the one-act comedietta, A Gentleman Whip, and the three-act farcical comedy, A Whirlwind. Plays and players made an instantaneous hit, and a delightful series of entertainments may be anticipated. The co. which Messrs. Wagenhals and Kemper have selected for this season is superior in every respect to last Summer's organization. Last night afforded an excellent opportunity of judging of its merits, for the two casts called for almost the entire strength of the co., and afforded each member a good opportunity to display his or her ability.

The one-act curtain-raiser is a charming little bit of pathos and left a pleasing anticipation for the three-act piece-de-resistance. It served as a good medium to Una Abell, Mrs. Annie Mortimer, Barry Johnstone, Erroll Dunbar, Charles Charters, and Thomas Ross. Una Abell, who was a favorite member of last season's co., was accorded an enthusastic reception, and her Mabel Verrinder added another big hit to her large list of successes. Charles Charters, Barry Johnstone, and Erroll Dunbar all won favor in their different roles. The three-act comedy proved most amusing. The hit of the performance was made by Barry Johnstone in an eccentric character role. This excellent actor promises to be a most valuable member of the co. He is an earnest, sincere, intelligent actor and established himself firmly in favor last night. James K. Hackett, who came here from Kathryn Kidder's production of Madame Sans Gêne, made quite a success in the leading role. He is a handsome young fellow with plenty of dash and life and a fine voice. He promises to be a big favorite. Lansing Rowan, another member of last season's co., received an ovation on her first appearance. She lent her role the brilliancy and charm of graceful personality which we have grown to look for from this admirably equipped young actress. The veteran actor, Thomas A. Hale, gave an exceedingly amusing performance of an eccentric old man character. Mrs. Annie Mortimer confirmed her reputation as one of the cleverest impersonators of "old women" actively engaged on the stage. The comedy work in such a line of parts has not been equalled here for some time. Una Abell displayed her versatility by playing a tough slavey with remarkable unction, a widely different characterization from her Mabel Verrinder of the curtain-raiser. Thomas Ross, Charles Charters, and Winona Andress all made hits in small parts. The staging of both plays, the finish and consistency of the production are worthy of special mention, and Stage-director Kemper deserves the greatest credit for an altogether admirable production. This enterprising young firm is bound to make a mark in the theatrical world. L. A. Wagenhals has the executive ability and business acumen which win success and Mr. Kemper's thorough knowledge of stage-craft and his genius of stage management combine to give the firm the requisites for attaining distinction in the player's world. They will star Louis James next year and promise as fine a series of classical productions as were ever afforded a legitimate star. They have so far exceeded their promises in all they have attempted and there is reason to believe that Louis James will be presented to the public next season in a manner befitting this excellent actor's superb abilities. School will be presented 19-25.

The Trilby Tableaux given by the East Side Literary Society under the direction of Mrs. Roswell M. Field at the Coates 13 were a great success and crowded the house with a very fashionable audience. May French Field, daughter of Eugene Field, posed most effectively as Trilby, and the local musicians filled in between scenes.

The Rooney Comedy co. at the Grand 12-18 took advantage of the Trilby craze and put on a startling innovation called the Trilby Dance, which was about like a regular skirt dance except that the dancer's feet and legs to above the knees were bare. Our Flat 19-25.

Plunkett Greene delighted a splendid audience at the Auditorium 9, and Sousa's Band pleased a small but enthusiastic audience 11.

The Auditorium at Fairmount Park is approaching completion, and will be a beauty. Comic opera will reign there during June and July.

FRANK B. WILCOX.

INDIANAPOLIS.

At the Park Theatre Mr. and Mrs. Robert Wayne opened a week's engagement 13, appearing in the melodrama, Wages of Sin, to a fairly good house. Play and cast were well received. Struggle for Gold by the same co 16-17; Rose Sydell's London Belles 20-25.

At English's Opera House wrestling match 13; the same 18.

At the Grand Opera House Mr. and Mrs. Kendal 20-22.

The seventh annual May Festival opened 13 at Tomlinson Hall to a sold-out house and is an assured pecuniary as well as artistic success. Of the several noted artists Lillian Nordica was the recipient of an ovation at the hands of the representative people of the city and parts of the state.

A Summer season of continuous performances will open at the Park June 3 under the management of Baldwin and Young.

G. A. RECKER.

SAN ANTONIO.

Things theatrical here are now at a standstill. Sousa's Band played to a good house on 5, and there is nothing more underlined for the Grand Opera House. The Charity Circus is the topic now, and promises to be a great success. It takes place on 16. Manager George Walker, of the Grand, will be ringmaster. It will have quite a sprinkling of professionals, but the amateurs will be out in force. A Wild West exhibition will also be given, with local cowboys as principals. Everything points to the ultimate success of this new fad.

WILLARD L. SIMPSON.

NEW ORLEANS.

The only regular amusement for Crescent City people just now is the open-air concerts given at West End by the Bellstedt-Ballenberg Band, which is presenting fine programmes of popular and classic music, and giving satisfaction and pleasure to all.

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CORRESPONDENCE.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Ezra Kendall in A Pair of Kids 7; crowded house. Jennie Holman will play a week's stand, beginning 20.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; G. B. Nichols, manager): The regular season was closed by Ezra Kendall and co. in A Pair of Kids 8. The performance was a complimentary benefit tendered Mr. Nichols, the manager, whose popularity was attested by the immense crowd that attended this performance.==ITEMS: Mr. Nichols has departed for New York to arrange for bookings for the coming season.—The house will be refurnished and put in first-class condition during the Summer.

ALABAMA.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): The Campobello Opera co. have just completed an engagement presenting their regular repertoire to fair and delighted audiences 6-9. ==MONTGOMERY THEATRE (S. E. Hirscher and Bro., managers): Dark 6-11.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Hanlon's Superba 20-22.==BURBANK THEATRE (Fred. A. Cooper, manager): Edgar Selden's Will-o'-the-Wisp drew excellent houses week ending 11. McKenna's Flirtation 12.==ORPHEUM (Joseph Pitrick, manager): Binns and Binns, the Rays, and Stewart were the newcomers last week. Tom Naron and John Ray in Muldoon's Picnic 13-18.==ITEMS: T. E. Rowan, Jr., the baritone of the Calhoun Opera co., is spending his vacation with his parents, who reside here.—Fred. A. Cooper, the rustling manager of the Burbank, is in San Francisco on business connected with his house.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Peter Dailey and co. in A Country Sport 6, 7; good business. Andrew Mack's singing made a hit. Fritz Sheel Grand Concert co. 11; American Girl 17, 18.==ITEM: Guy C. Smith, treasurer, and Louis A. Imhaus, assistant treasurer, will have a benefit 27, when Tour of the World in Eighty Days will be produced.==PEOPLE'S THEATRE (W. L. Wilkins, manager): Cinderella Up-to-Date by W. J. Elleford Comedy co. 6-11; specialties very good. Italian Padrone underlined.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A large and fashionable audience witnessed the production of an original comedy, The Congress Woman, by F. H. Mead and T. D. Beasley, 6. The authors are both residents of this city, and the entire cast was local talent. W. R. Dailey's Stock co. 13, 14.

STOCKTON.—AVON THEATRE (James Lent, manager): James Earle 11: Leavitt's All-Star Specialty co. 12-19.==YOSEMITE THEATRE (Frank Adams, manager): Acme Minstrels 14.==PIONEER HALL (George Wolff, manager): Prof. George D. Herron 14-18.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Emily Bancker in Our Flat 4; audience delighted. Effie Ellsler in A Woman's Power 7; good business.==ITEM: The Pueblo Grand Opera House Block was sold at trustees' sale May 8 to the Prudential Insurance co. for $160,000. The original cost of the building was $425,000.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): Effie Ellsler and co. in A Woman's Power 9; crowded house at advanced prices.==ELKS: Lodge No. 236 of Leadville celebrated their third anniversary on 2 with a social session and ball. Each lady received a rose and the gentlemen boutonnieres. The affair was one of the most enjoyable of the season.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Effie Ellsler in A Woman's Power 11; fair audience; performance good. The New Great Syndicate Shows and Paris Hippodrome 18.

GREELEY.—GREELEY OPERA HOUSE (W. A. Heaton, manager): House dark 13-18.==ARENA: The New Great Syndicate Shows and Paris Hippodrome 6; good business and show very satisfactory.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. I. Ryan, manager): Effie Ellsler in A Woman's Power delighted a full house 10.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Effie Ellsler in A Woman's Power to good business 6. The Comedy Club, an amateur organization of this city, presented Caste evening of 10 and afternoon of 11. The parts were all particularly well cast. Miss Solly as Ester Eccles was admirable; Miss Lucy Corkhill as Polly, and Mr. Arthur Connell as Sam Gerridge kept the audience laughing whenever they appeared. The audience was a particularly large and fashionable one and were well pleased.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Mrs. James Brown Potter and Kyrle Bellew appeared in Charlotte Corday 7 to a big house and made a very favorable impression. Mrs. Potter has improved very much in her acting since last seen here. Hoyt's A Milk White Flag had two good-sized audiences 8, 9; Sandow 15; Rob Roy 17.==GRAND OPERA HOUSE (G. B. Bunnell, manager): The Viking finished their engagement to small houses 7, 8. W. A. Brady's Humanity did a splendid business 9-11, filling the house at nearly every performance. Harry Watson and Alice Hutchins presented The Two Flats 13 to a good-sized house. They remain two days more, 14, 15. ==ITEMS: Jean Pardee, a local elocutionist, is the author of a piece called Bobby Melville of London, which was given by amateurs at the Hyperion 11. There is no danger of it ever seeing the light again as it was a dismal failure. A sheriff and his assistants stood watch over the box-office in the interest of a suit brought by J. Vernon Somers.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Hoyt's A Milk White Flag to good business 10, 11. Frank Lawton, of this city, received an ovation and was called upon for a few remarks on "Dear Old Hartford," a catch-phrase he is responsible for and which he introduced several seasons ago, and since quoted at all well-regulated local feasts. Alice Campbell, of this city, also plays a prominent part in A Milk White Flag. The co. consists of many old favorites, including Lloyd Wilson, the tenor, who sings in good voice as always. Sandow's Trocadero co. 13; packed house. Great interest was manifested in the modern Hercules. The vaudeville is unquestionably the finest specialty co. on the road, including such artists as Musical Dale, Tom Browne, the whistler; the Jordans, the Lucifers, and Billy Van. Musical Dale, who is a Hartfordite, and Tom Browne, a member of Hartford Lodge of Elks, were both given the glad hand by their many friends here. Pauline Hall 15; Rob Roy 16; Trilby 17, 18.==ITEMS: Frank Lawton has declined flattering offers to appear abroad this Summer, and will vacate in this city.—Billy Van will head a minstrel co. of his own next season. The May dinner of the Press Club is underlined for 18.—Manager Parsons, of Bridgeport, was in the city the past week looking up a site for a new theatre, adding another to the long list of entries. —At the close of the present season Musical Dale will play a short season in London.—"What kind of a show is The White Silk Flag?" is an innocent query recently propounded to your correspondent.—Buffalo Bill's advance couriers are billing the city.

STAMFORD.—GRAND OPERA HOUSE: Dark 6-11.== TOWN HALL: Dark 6-11.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): In Old Kentucky 11 (return date); fair-sized audience. Pauline Hall in Dorcas 14; owing to the very inclement weather the audience was limited but well-pleased. Trilby 18; William Barry 21; Gus Heege 23.==GAIETY OPERA HOUSE (Ira W. Jackson, manager): Dark week of 13-18.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Mrs. Potter appeared 11 in Charlotte Corday; business was light and the play was very much cut. Pauline Hall co. booked for 17 canceled. Manager Gilbert thought it poor policy to advance prices, and the co. would not play otherwise. Friends 16; Gus Heege 20.==ITEMS: The Edith Thalia Warner co., which has been staying here for some weeks, is preparing for a Summer tour to the Thousand Islands and vicinity. Miss Edith says she is the only ten-year-old girl on the stage who owns her own co.—Mr. Dillingham is here arranging for the first production of Gus Heege's new play, A Genuine Gentleman.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Patience, by the New London amateurs, 10 drew a moderate-sized house, who heard a good performance of this tuneful opera. Trilby will be given its first presentation here 16, and the advance sale has been large, as much interest is manifested in seeing the dramatic version of such a popular novel. Pauline Hall in Dorcas 20.==REID OPERA HOUSE (A. H. Harris, manager): House dark 11-18.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark 13-18.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Mascot produced by local amateurs, assisted by James Gilbert and David Lythgoe, attracted large audiences 9, 10. A season of vaudeville was begun on 13, under the management of Louis DeWitt. The co. included Brennan and Wheeler, Norman, the frog man, Mr. and Mrs. Lester, Perry and Elsworth, Fielding, the pantomime juggler; Carmaselli and Lucille, Paddy Murphy and Blanche Andrews. ==ITEM: Harry Clayton, of Chicago, succeeds the late W. B. Van Ame as stage-manager at the Jacques.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): The Burglar 15; fair business.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): A medicine co. 6-11.==ITEM: Joe Murphy was in town 12 with a fishing party.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Potter-Bellew co. 10 in Charlotte Corday; small audience. Pauline Hall, with a good co., to good business 16. Charles H. Bradshaw made a hit. William Barry 22. The season closes with Hallen and Hart in Later On June 6.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Andrew's Opera co. gave Fra Diavolo 6 and Martha 7. This co. gave two excellent performances to crowded houses.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P Springer, manager): Campobello Grand Opera co. in Il Trovatore, Lucia, Martha and Faust to good business 13-15; splendid performances.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney manager): Maud Granger in Camille, under the management of John Maguire, of Butte, Mont., 7; good house. The Girl I Left Behind Me 14; John Griffith in Faust 20, The Bells 21.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): Maud Granger in The Fringe of Society 6; fair house; good performance. Pyke Opera co. 11, 12; good houses; performance excellent. Griffith's Faust co. 20.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Land of Lo 7, 8 drew two record-breaking houses. The S. R. O. sign was hung out at 5 P. M. The performance gave universal satisfaction. This was the initial performance of this opera; the authors, Rees and Marsters, of this city, feel justly proud of the success of their work. They were the recipients of numerous curtain-calls. The scene is laid in a military cantonment on the border of Crow Indian Reservation. The unexpected arrival of the commanding officer's daughter with a bevy of pretty schoolmates chaperoned by a gay and charming widow furnishes the theme. Interest is added by an uprising of the Indians, which necessitates the departure of the regiment, leaving the fort and its fair visitors alone for a time in the care of a handsome young Lieutenant, whose love-making with the Colonel's daughter interferes somewhat with his vigilance. The capture of the girls by a prowling band of Indians at the instigation of an Indian girl who is also in love with the Lieutenant, their subsequent rescue by the soldiers, and the threatened disgrace and final pardon of the young officer at the request of the widow, brings a most satisfactory ending of a pretty story. It is an American opera in spirit, sentiment and atmosphere. The finale of the first act, when the troops are departing for the front is worthy of grand opera and works the audience to the high-pitch of enthusiasm, when the climax is reached, by a clever introduction of snatches of "Hail Columbia" and other patriotic airs. In fact the whole spirit of the opera is American life, motion and color, while the comedy characters are entirely up-to-date. It really seems to me that the "long looked for" American opera has come at last. Della Fox, in The Little Trooper 11; packed house. It was Miss Fox's first appearance in the city for a number of years, and on the finale of the second act she was presented by her Peoria admirers with an elegant floral offering ==THE TABERNACLE (Lem H. Wiley, manager): Ellen Beach Yaw, prima donna in grand concert, assisted by Georgiella Lay, pianist, and Maximillian Dick, violin virtuoso, gave an excellent performance 10 to a packed house. Manager Wiley informs me that he intends to put on comic opera during the Summer and has already engaged some first-class people, and negotiations for others are in progress.==MENTION: Charles L. Dox, whose portrayal of the Sergeant in the Land of Lo cal ed forth merited distinction, is an amateur of a high grade. Mr. Dox is considering several flattering offers for the coming season. His song, "The Tenderfoot," was favorably commented upon by members of the profession in attendance. He has a bright future before him as a nigh-class comedian.—The members of the Della Fox co. were the guests of your correspondent 12 at the Elk rooms. The features of the afternoon reception were responses by Charles Campbell, Marie Celeste, Annie Cameron, and Mrs. Ed. Knight. The co upon their departure voted their thanks to the Elks and to your correspondent.

AURORA.—AURORA OPERA HOUSE (J. H. Plain, acting manager): The Flints, mesmerists, 6-11; pleased fair houses. Ben Hur 15-18 under the auspices of Aurora Hospital==ITEM: The directors have decided to call the house the Aurora Opera House instead of Evans'.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Bartholomew's Equine Paradox 6-8; light business. The National Stock co. opened their Summer season here 13 with a week's engagement to a full house. The opening bill was a three-act comedy entitled Snowball, which was preceded by My Uncle's Will as a curtain-raiser in which appeared Mrs. Edith Warren Oaks, a local amateur who was decidedly pretty and pleasing. The Hiatts, musical team, made a big hit. Arthur Hayden and Wallace Bruce, formerly of this city, were well received. The entire co gave satisfaction, and I predict a profitable season for the management.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Thatcher and Johnson's Minstrels 8; fair house.==ARENA: Beveridge's Wild West 10; attendance fair; performance satisfactory.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Della Fox Opera co. 10; large audience, closing the regular season of this popular house. The National Stock co. will play a two weeks' engagement beginning 20.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Theodore Thomas' Orchestra 7; small but appreciative audience. Nat C. Goodwin pleased a good house 11 in David Garrick and Lend Me Five Shillings.==ARENA: The Reynolds Circus opened their season here 8 to crowded tents afternoon and evening. B. Needham, formerly on the staff of the *Morning Star*, is with the show as treasurer.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Thatcher and Johnson's Minstrels pleased a small-sized audience 7. This closes the season here.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): House dark 6-11. Peoria Orchestra Club 13.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Maude Atkinson Comedy co. 6-11; poor business. Della Fox Opera co. 14. The Flints, hypnotists, 15-18.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): The Burglar pleased a large audience 8.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Dan Maloney's Wedding 7, 8; very poor business. Bartholomew's Equines 9-11; fair business.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (J. W. Reed, manager): The Holden Comedy co. presented The Inside Track to a deservedly poor house 12. The next regular season of this house will be opened Aug. 25 by Al. Spinks' racing play, The Derby Winner. ==MUSIC HALL (G. Lehman, manager): Prof. Lee, hypnotist, ended a week's engagement 4.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Mr. and Mrs. Robert Wayne and co. closed a very successful week's engagement 11 at popular prices. The Della Fox Comic Opera co. filled every seat long before the first curtain 13. Miss Fox received three curtain calls. Jane 16; the Robinson Comedy co. 20-25.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Perry and Allen's National Stock co. 14. Beveridge's Wild West Show 27. Local amateurs are rehearsing Rebecca's Triumph and will produce it at Farmer City 30 under the instruction of Miss Sallie Rennick.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Holden Opera co. 13 opened a week's engagement to S. R. O.==ARENA: Ringling Brothers' Circus 13 drew large crowds both afternoon and evening.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Maloney's Wedding booked for 11 did not appear, nor send any reason for failing to fill their date,

MT. STERLING.—OPERA HOUSE (J. M. Murphy, manager): Nashville Students 13; small house.==ITEM: This closes the bookings here for the season.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mullken, manager): Maud Atkinson opened a week's engagement to a fair house 13.==ITEM: Marie Danties is spending her Summer vacation with Mrs. T. C. Beasley, of this city.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): J. C. Lewis, supported by Jeannette Lewis and a capable co. presented Si Plunkard to a large and well-pleased audience 11, return date. Jeannette Lewis made an excellent Dora Page. Mr. Lewis was well received in the title-role, and acquitted himself in a creditable manner. The supporting co. is the best he has ever had, and introduced a number of specialties, all of which were well executed. Le Petit Freddy made a decided hit in his dances and impersonations of well-known artists, and the general verdict is that he is the most wonderful child-actor ever seen here. Smith Sisters' Concert co. 17.==Le Petit Freddy has signed a contract for two years with Si Plunkard.—R. V. Prosser and Carl Breetz are preparing a musical and dramatic entertainment to be given shortly.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Baldwin and Young's Continuous Show co. opened here 13 for a week at popular prices, giving an excellent entertainment from 2 to 11 P. M. to good business. This is the first traveling continuous performance co. organized, and consists of a large number of excellent specialty people, including Bonnie Lottie, Dixon, Bowers and Dixon, the Mendoza Sisters, and others, and also a good dramatic co. This closes the season here, and Naylor's will remain dark until the Fall.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Little Trixi 13; poor business. Duncan Clark's Minstrels 16.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): House dark week of 6-11.==ARENA: Wallace's Circus exhibited here 10 to big business. Everything was bright and clean about the show, and everybody was pleased.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Marie Wainwright, supported by Nathaniel Hartwig and a good co., gave an excellent performance of Daughters of Eve to a light house 8. May Smith Robbins in Little Trixie 14; Duncan Clark's Minstrels 15; W. M. Morris in Lost Paradise 17; return engagement. Elk's Minstrels 23; Stuart Robson in The Henrietta 31.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): House dark 8-11. Local musical talent will give Prof. Spain's Opera House orchestra a benefit at University Chapel 14.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Barnard, managers): Marie Wainwright to poor business 9. Duncan Clark's Minstrels 11; poor performance.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): House dark 6-11.==BURKE'S MUSIC HALL (James Burke, manager): The business at this house still continues excellent, owing to the good attractions offered.

EVANSVILLE.—GRAND (King Cobbs, manager): Season closed.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R Wysor, manager): Prof. Hampton 9 in mind reading and cabinet performance; good house and excellent entertainment.

ANDERSON.—FISHER'S MUSIC HALL (Hodson and Fisher, managers): Alba Heywood to poor business 8. Duncan Clark's Women Minstrels to good business 14. ==CASINO VARIETY: Good entertainment last week. Snipe and Dolman's Dog and Pony Show 13-15.== ITEM: Work on the new Grand Opera House is proceeding rapidly. The building will be 144x144 feet. Dixon and Talbot have not decided who will manage the house as yet.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M Boyer, proprietor): Little Trixie 17.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Schubert Symphony Club and Lady Quartette 9; fair house. This closes the season here. ==ARENA: Wallace's Circus June 15.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): Dark 13-18.==CARLISLE HALL (D. Carlisle, manager): Dark 13-18.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibney, manager): Marie Wainwright in The Daughters of Eve 11 to fair business; performance very good. Santinelli, hypnotist, 13-18. This closes the season here.==PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): House closed for the season. May Musical Festival 27-29.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): House dark 7-18. Prof. Lane, mesmerist, week of 23-25.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Bixby-Gilkison Stock co. gave good performances to fair business 13-18. Pete Dailey in The Country Sport 24.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Dark 6-11, except as used for encampment of G. A. R. for State of Iowa 7-9. Season closed.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): House dark 7-11.

INDEPENDENCE.—KING'S OPERA HOUSE (C. L. King, manager): Season closed.==GEDNEY OPERA HOUSE (R. M. Campbell, manager): The Gedney Opera House, considered to be the finest opera house in Iowa, is now closed. This $200,000 property was built by C. W. Williams, the horseman, in 1892, and consists of hotel and opera house. The reason for closing is that the city has raised the assessment on property $25,000.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark 7-13. Emily Bancker 14; Sousa's Band 15; Nobility (local) 17; The Passing Show 21.==GRAND OPERA HOUSE (William Foster, manager): Prof. Roche, the hypnotist, opened a week's engagement to good business 13. He gives a remarkable and very entertaining performance. Nobility, by Prof. Ventura, will be presented for the first time 17 by local talent for the benefit of the Newsboys and Bootblack Fund.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Library entertainment, managed by Mrs. H. C. Goddard, drew fairly 10. Audience pleased. Warner Comedy co. 20-25.==ITEMS: Mr. E. W. D. Hollway, one of the directors of the Grand Opera House, leaves for England 14.—The season of the Grand will close about June 20.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Side Tracked 15.==ITEMS: Owing to excessive taxation and exorbitant license the Opera House will be closed permanently immediately after the next attraction, Side Tracked, 15.—Mr. L. L. Tilden, the genial and popular Opera House manager, has not only endeavored but succeeded in the past in furnishing the patrons of his house with first-class attractions, and well deserves the high praise accorded him by the theatregoing public here.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Schueler Concert co. (local) 9; benefit Benevolent Union; good house.

OSKALOOSA.—OPERA HOUSE: Dark 13-18.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (A. B. Beall, manager): The Woodward Theatre co. in repertoire week ending 11 to fair business. A Country Sport 22.==ITEM: Manager Beall is in Des Moines attending a meeting of Western theatre managers, where a local managers' association has been formed. Its object is protection against poor and irresponsible attractions, also to compel cos. to keep their engagements. At present if a co. choses to cancel a date it does so, and there is no way to prevent cancelation except through expensive court proceedings. Hereafter when this occurs the co. will be blacklisted by every house in the circuit. Des Moines, Davenport, Ottumwa, Cedar Rapids, Dubuque, and Marshalltown, Ia., and Omaha, Neb., are represented at the meeting.

ANITA.—ROOD'S OPERA HOUSE (P. E. Boyle, manager): Dark April 20-25; Terry's U. T. C. 8; big business.==ITEM: Jack Murray is re-engaged by Terry's U. T. C. co. He is playing slide-trombone in band and first violin in the orchestra.

BOONE.—PHIPPS' OPERA HOUSE (F. C. Goodwin, manager): Henry Palmer's co. played Blue Jeans as Work and Wages to poor business 9-11. Their baggage was held here for a hotel bill. Tisso's Living Pictures 17. The engagement for Side Tracked was canceled.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): House dark 12-19.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager: O. T. Crawford, local manager): Sousa's Band 10; very large and enthusiastic audiences matinee and evening. The violin playing of Currie Duke was a very pleasing feature. The Rooney Comedy co. in Lord Rooney to a fair house 11. The work of Mattie and Pat Rooney and of Pat Kelly was very pleasing and acceptable. The Trilby dance, a sort of skirt dance by two shapely and agile young women with bare feet and limbs, was tried here for the first time. Six encores greeted the dancers.==HAMILTON HALL (Dr. W. C. Hamilton, proprietor): Edouard Remenyi, the violinist, assisted by Pauline Stein, soprano, and Henry Eames, pianist, gave one of the best concerts ever heard here 9 to an audience that was more appreciative than numerous, owing to poor management.==CRAWFORD OPERA HOUSE: Season closed. ==ITEMS: L. M. Crawford is in the East on business. Clarence Hull, the treasurer, is now in charge locally. —Sousa's Band were made much of during their stay here by Marshall's Band, our own local pride.—The news from Crawford Brothers' Tent Show is very encouraging, and they expect to keep Uncle Joshua Simpkins out all Summer.

COFFEYVILLE.—PERKINS' OPERA HOUSE (W. C. Caldwell, manager): Tony, the Convict, 10, 11, local talent, for M. W. A. Band benefit to fair houses.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitney, manager): House dark 6-11.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Season closed.==THE AUDITORIUM (F. A. Russell, manager): Sousa's Band 9; capacity of the building at both afternoon and evening performances.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Spooner Comedy co. 6-12; business fair all the week.

KENTUCKY.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): House dark 6-11,

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Mabel Paige and co. opened a week's engagement 13 to a packed house. Performance good.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): John Fox, Jr., reading, 21.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tucksbury, manager): William Barry in The Rising Generation 8, 9; good houses. Lincoln J. Carter's The Fast Mail 10, 11; fair audiences. The Stowaway 13, 14; light attendance. Annie Langbein as Little Lord Fauntleroy 15, 16; big business. This attraction closed one of Lothrop's most successful seasons in this city. This house will open again in the middle of September.==ITEMS: Mrs. Sandow, the accomplished wife of Eugene Sandow the strong man, who is with his co. in Boston, has been visiting Charlotte Thomas of this city. Miss Thomas is an aunt of the late Charles Thomas, Hoyt's old partner.—James Horne, an old Portland favorite, will be the leading man at Bartley McCollum's Peak's Island Pavillion this season.—Mr. Dexter, formerly manager of the Rosedale co., was in town 8.—H. G. Clarke co. stranded in Sanford, Me., 8, and all of their effects were attached. —Alice Carle, formerly of this city, has signed a contract with the Laurel Hill Park Co. of Scranton, Pa., to sing in opera commencing June 15.—Mrs. Annie Louise Cary-Raymond has returned to her home in New York. She is still quite ill from the effects of a fall from a bicycle, and is obliged to use crutches.—Among the Little Lord Fauntleroy co. here 15, 16 were the familiar faces of Annie Clark in her original creation of Minna, and James Horne as Mr. Haversham, both of whom were warmly received.—Bobby Gaylor as Sport McAllister 17, 18 and the Baldwins 21-June 1 were both cancelled.—The American Cadet Band of this city, who have been playing on Manager Lothrop's circuit, have returned to Portland after a very successful engagement.—Manager Tucksbury informs me that the theatre is to be thoroughly overhauled during the Summer months and will be in readiness for some fine attractions in the Fall.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): William Barry in The Rising Generation 13; poor business.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): The Stowaway 17. Edward Warren billed for week of 20 in repertoire.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Home talent presented the opera Priscilla to a large audience 15. Rev. Dr. T. DeWitt Talmage had only a fair house to hear his lecture, "The Bright Side of Things," 16. This engagement ends the season at the Academy.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Rock, manager): The Stowaway 8; Ullie Akerstrom 9-11; both to fair houses. Rob Roy 13; Sandow 14; both to big houses. At a meeting of the stockholders of the theatre held 13 J. F. Rock secured the management of the house for the season of 1895-6.==LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Katherine Rober 8-11 in a repertoire of popular plays. Iola Pomeroy in Little Hurricane 13-15; both to good business.==FRONT STREET OPERA HOUSE (George H. Bacheller, manager): Austin's Giganteans (return date) 8-11; Sattlar's Gaiety Opera co. 13-15; fair business all the week.==ITEMS: The theatre will close for the season the last of May. The other two houses will close some time during June. —Mr. Harkins, of our city, has signed several new contracts for plays to be written for prominent actors. One of his new plays will be produced in Boston the first of next season. The contract was signed last week.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Whitney Opera co. sang Rob Roy 9 to the delight of a good-sized audience. The co. which included William Pruette, Richard Carroll, Juliette Corden, Lizzie Macnichol, and Anna O'Keefe gave a spirited performance which was thoroughly enjoyed. The Fall River Orchestral Club concertized 13 assisted by Jennie Corea and C. L. Staats as soloists to a $200 house. Joe Ott presented The Star Gazer 14 to a delighted audience of rather small size.==RICH'S THEATRE (John P. Wild, manager): The Galley Slave closed a three-nights' engagement 11. Russell's Lyceum Theatre co. opened 13 for a week in repertoire with The Lightning Rod Agent for the opening play.==ITEM: Joe Ott closed a thirty-nine weeks' season at Woonsocket, R. I., 16.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): A. M. Palmer's co. presented Trilby to a large and enthusiastic audience 9; performance excellent. Down in Dixie 14; largest and most fashionable audience of the season, being the benefit of Manager James B. Field.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Pauline Hall in Dorcas, supported by a good co. pleased a fair house 11. Little Lord Fauntleroy, with Annie Laughlin in the title-role, did a fair business 14. ==PARK THEATRE (C. H. Prouty, manager): House leased for a French fair 6-18.==ITEMS: Treasurer Charles Goodenough, of the Dorcas co., replaced Arthur E. Miller, who left to join another co.—Manager C. H. Prouty opens his Summer season at Highland Park with Shores and Prouty's Colored Troubadour co.—Stage-manager D. W. Sullivan, of the Opera House, benefits with Frederic Bryton in Forgiven 30.

WESTFIELD.—ARENA: Tucker's Little Giant Show 13; afternoon, slim attendance; evening, fairly filled tents; fair exhibition.—Scribner and Smith's mammoth twenty-five cent comb, is billed for 20.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): House dark 13-18.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Local talent, under the auspices of the Royal Arcanum, 15.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Friends 14; large and well-pleased audience. This house has virtually closed for the Summer months.==ODD FELLOWS OPERA HOUSE (C. H. Pelham, manager): Dark week of 13-18.==ITEMS:

During the week of 6-11 the first "Trades Exhibit" in the history of Plymouth was held at the armory of Co. D Fifth Regiment. The fair was very successful in every way.—The management of Odd Fellows Opera House has undergone a change, C. D. Pelham having resigned. J. E. Jordan will manage the house next season.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): William Barry in The Rising Generation to a highly-pleased audience 15. This closes the season here, the house reopening in August.

TAUNTON.—THEATRE (R. A. Harrington, manager): Local concert 10; Perkins' Jubilee Singers 12; fair house.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Mr. and Mrs. Baldwin amused fair houses 6-11 with their novel entertainment. The ushers had their well-deserved benefit 15 with Edwin Milton Royle in Friends as the attraction and a large audience enjoyed the excellent performance. Rhéa in The New Magdalen 16; Little Lord Fauntleroy 17, 18.==MUSIC HALL (Partridge and Boody, managers): William Faruum and co. in The Devil's Mine 6-8 drew fair houses. The Police Inspector 9-11; paying business. Cameron Clemens underlined.==ITEMS: The Opera House will close season 18.—Amateurs produced The Shaughraun 8.—Partridge and Boody will manage Music Hall hereafter.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): In Old Kentucky 9; S. R. O.; well-pleased audience. Love's Sacrifice; or, The Rival Merchants, under the auspices of Valencia Council Knights of Columbus 15. Therese Milford in Leah the Forsaken 25.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Cyr Brothers' Specialty Co. light attendance 10, 11. Sawtelle Dramatic co. opened a week's engagement 13 in True as Steel to a small house.==CITY HALL: Anna Eva Fay was billed for week of 13, but business was so poor on the opening night that the engagement was canceled.

GLOUCESTER.—CITY HALL (Ruskin Club, managers): The Fast Mail 8; poor house.==CITY HALL (Metropolitan Club, managers): Trilby 10; good house and pleasing performance.

HOLYOKE.—THE EMPIRE (William E. Gaut, manager): Rob Roy 14; full house; splendid performance.==OPERA HOUSE (W. E. Kendall, manager): House dark 8-15.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Aristocracy 9; Rob Roy by Whitney Opera co. 10 and Joe Ott 13; all to fair business. The Star Gazer closes 16 in Woonsocket, R. I. The manage. says the past season has been an excellent one pecuniarily. The co. opens August 16 in Chelsea, Mass., in the same piece somewhat reconstructed. The visit here 16 was a return date.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Ullie Akerstrom presented The Sultan's Daughter to a large and appreciative audience 15. This closes one of the most successful seasons Manager Dresser has had for a number of years. He has lived up to the policy adopted two years ago of playing only three attractions per month. It has enabled him to secure the best combs. on the road, who all played to good business.==ARENA: Leon W. Washburn's Circus 27.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Ladies' Club Burlesque co. with living bronze statues appeared 9-11 to small but pleased audiences; deserved better business. Professor A. E. Carpenter in mesmeric feats 13-18 to medium sized audiences. The season at this house is practically ended and Manager Bradstreet has no plans regarding the coming season.==BIJOU THEATRE (W. R. Taylor, agent): Local amateurs in a pleasing programme 14 to S. R. O.==ITEM: I am glad to report the rapidly improving condition of Treasurer Davenport, of the Park, who has been seriously ill for the past few weeks.==ARENA: The advance brigade of Tucker's Circus, which shows here 25, was in town 16.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Sawtelle Dramatic co. closed a week's engagement 11; light business. Rob Roy 15; fine performance to a large house. A Temperance Town 21; Trilby 23-25.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): French Dramatic Club 9; good business. Concert 10 (local); house well filled. Miller's Daughter 14, 15, under the direction of George T. Willey, of Boston, to large and fashionable audiences. The cast was composed of the leading society people of the town. Miss Jerry, picture play, 16; Friends, return, 17. Drury Minstrels 21; Hutchinson Dramatic co. 23; Elite Minstrels 30.==WILSON OPERA HOUSE (Thomas Hanley, manager): Ellinwood's Players in repertoire, opening with A Prisoner for Life to a big house 13. The co. finished week to good business.==BIJOU THEATRE: Season closed.==ITEMS: The Bijou will open next season with many improvements.—Harry Mainhall's co. which was composed of some first-class repertoire people stranded here 12, owing to light business, caused no doubt by the excessive heat. It is said that Mainhall left with what little money there was, leaving salaries and board unpaid. Most of the co. made their way back to New York, with one or two exceptions.—The season of comic opera will open at the Columbia Opera House June 3.

LYNN.—THEATRE (Dodge and Harrison, managers): The Fast Mail, return engagement, 9; light business. Trilby, return, 11; good business. Pauline Hall presented Dorcas 13 for the benefit of the Federal Labor Union 6,238 to a well pleased audience. The co. and star were in fine voice and the performance ran much smoother than when presented here early in the season. The Prospect Club, of this city, will benefit 15 by the appearance of the new Southern play Down in Dixie. Eddy's Spectacular Kirmess, supplemented by High Art Life Pictures, under the auspices of the local Post 5, G. A. R., opens 18.==MUSIC HALL: Rentz-Santley Novelty and Burlesque co. opened to splendid business 13. Living pictures and the latest sensation, bronze statues, are featured.==ITEM: The Committee on Licenses were present Monday evening to ascertain whether the statues were proper for a Lynn audience to witness, and after seeing them pronounced them "works of art."

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Fast Mail 7; fair house. Murray and Mack 10; Davis' U. T. C. 17; John Dillon 18.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): The cantata, Samuel, a local entertainment, to a full house 9. Manager Bennett donated the use of the Opera House for the free kindergarten of the King's Daughters 11.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Kellar 21.

TRAVERSE CITY.—CITY OPERA HOUSE (Charles Wilhelm, manager): Wilbur Opera co. matinee and evening 7; large houses.==STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Gorton's Minstrels 10; good house; satisfactory performance. Fast Mail 15; Stuart Robson 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): The Two Johns co. (J. C. Stewart) 2; fine performance; very large house. John Dillon in Wanted the Earth 15; The Smuggler 21-23, canceled.

BELDING.—OPERA HOUSE (W. P. Hetherington, manager): Wilson Day co. 9-11 in repertoire to good houses. Damon and Pythias will be presented 20 by Bennett Matlack, with the assistance of home talent, under the auspices of the local K. of P. Lodge.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Murray and Mack presented Finnigan's Ball 13 to a large and well-pleased house. Charlotte Ritta 17, 18; Stuart Robson 21.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): House dark 13-18. New York Theatre co. 20-25.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Davis' U. T. C. did a very small business 9-11, which was entirely commensurate with the quality of the performance. Stuart Robson 27.==ITEMS: Ringling Brothers' Circus comes 24.—Columbian Opera co. will soon play an engagement at the Grand.—Stair and Delemarter will soon start out in an Uncle Tom co. for the season.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Two Johns 9; John Dillon in Wanted the Earth 13; both to small houses.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Cinderella, by local talent, 11 and matinee 11 to very poor business. Murray and Mack in Finnigan's Ball 15; small advance sale. John Dillon 17; U. T. C. 18.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Murray and Mack in Finnigan's Ball kept a good house laughing 14. Archie Boyd, booked for 18, failed to materialize. Stuart Robson will close the regular season here 22.==ITEM: The death of Manager Fred. Stinson at New York recently, will seriously interfere with the plans of Manager Baird, being interested together in bringing out a new star next season. Mr. Baird is yet undecided as to his future action in the matter.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): The Two Johns to a small but appreciative audience 11. The musical specialties introduced by different members of the co. were very good.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Dark 6-11.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): John Griffith, in Faust, delighted a packed house 16; performance very good. Queen Esther 17, 18 with chorus of fifty voices; performance excellent; good attendance. Mrs. General Tom Thumb co. 3.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Black Crook 10 (date changed from 11); fair business. The Mozart Symphony Club 16.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Black Crook 7; satisfactory performance to a fair house.==ITEM: The season at this house will not close, a number of excellent attractions having been booked for the Summer months. Madeline Marshall, who took the part of Carline in Black Crook, was born in Mankato.—Frank Paquin, stage manager of the Mankato Theatre, left for Chicago to accept a position in the Schiller.—The splendid success of the Andrews Opera co. through the South is a source of great gratification to their many friends here.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Black Crook to good business 8. Roberts-Martin co. in Faust 11; excellent performance to fair business.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): House dark 6-11.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): The Liliputians drew one of the best houses of the season 6. Sousa's Band 13; Emily Rancker 17, 18. Season closes 25 with The Passing Show.==THE CRAWFORD THEATRE (L. M. Crawford, proprietor): Season closed.==MENTION: During the past week a lodge of the Theatrical Mechanics' Association has been organized in this city with a membership of twenty-seven. The managers of the city will be made honorary members. The association announces it is a benevolent organization with fraternal purposes and will not sanction strikes or dissensions.

AURORA.—OPERA HOUSE (W. J. Branham, manager): House dark week ending 11. A Pair of Kids 17.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Our Dorothy Dramatic Co. (Prof. Johnstone, proprietor) 6-11, performances good, to poor houses.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): House dark 6-11.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagan, manager): Season closed.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): Powell's Musical Comedy co. 6-11; poor business. House dark 13-20.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Hesley, manager): A medicine co. 13-18.==ITEMS: At Washington Park Takaya's Troupe of Japanese 19-20.—A benefit is in preparation for Mrs. Louise Packard, a leading church vocalist of this city.

MONTANA.

MISSOULA.—BENNET OPERA HOUSE (G. N. Hartly manager): Whitney Opera co. in The Fencing Master 11; good house; appreciative audience. One of the best performances ever given in the city.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Annie May Abbott 6, 7; small business. The Fencing Master 15.

GREAT FALLS.—OPERA HOUSE (N. G. Hartley, manager): Pyke Opera co. 6, 7 in Falka and Black Muntles. Performances were meritorious and deserved a better house.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): The Pyke Opera co. played a return engagement 8, presenting Falka to a fair-sized audience.==ITEM: Immediately after the conclusion of the performance Helen Salinger and Harry Hanlon, of this co., were married on the stage by the Rev. Mr. Raleigh. The co. were entertained by the Elks after the ceremony. The Fencing Master 17, 18.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE.—Dark 13-18.

GREENVILLE.—OPERA HOUSE (L. and I. Hexter, managers): Season closed.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church manager): Jule Walters in Side Tracked had a topheavy house 10. The funny musical work of Moore and Murphy was the hit of the evening. Emily Rancker made her first appearance here in Our Flat 13, one of the liveliest farces of the season. Her co. was the best farce-comedy co. we have seen this season and kept the audience in constant laughter. Sousa's Band afternoon of 14.==THE FUNKE (F. C. Zehrung, manager): Remenyi 15.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): House dark 13-25.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Manola-Mason co. to good business 11.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): House dark 6-15. Trilby 16; King Comedy co. 20-25.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark 8-14. Rockville's Theatre co. 16-18.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): House dark 13-18.==GORMAN'S THEATRE (Charles J. Gorman, manager): Dow and Drew's co. in repertoire 13-18 pleased large houses.

NASHUA.—THEATRE (A. H. Davis, manager): Nevers and Jones' Minstrels to small receipts 9. Trilby was presented by a capable co. to good receipts 13. Eleanor Barry as Trilby made a distinct success. Rhéa underlined.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Owing to the failure of the comic opera, The Viking, to appear, this house was dark week of 13-18. De Wolf Hopper in Dr. Syntax 20-25.==H. R. JACOBS' THEATRE (M. W. Tobin, manager): A very good co. presented 1492, 13-18. The performance was up to date and very pleasing. It opened to a fair house, considering the weather was very disagreeable. The Temptation of Money 20-25.==WALDMANN'S OPERA HOUSE: The City Club co., with many pleasing specialties and two burlesques, drew well 13-18. A Jay Circus 20-25.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): 1492 gave an excellent performance to a good house 9. Roland Reed produced The Politician to a small but highly-pleased audience 11. This performance closed the house for the season.==LYCEUM THEATRE (A. H. Simonds, manager): Aristocracy (first annual ushers' benefit) gave a satisfactory performance to a large house 11. This house will close its season 18.==ITEMS: The Drake Opera House closed its season 11. About June 1 it will be reopened by Drake's Band, which will give a concert once a week at which popular prices will prevail. These concerts have been given in the open air for the past eight years, and are very popular here. The house will be cooled by revolving fans, etc., and will make a very agreeable place in which to pass a hot Summer's night.

HOBOKEN.—THEATRE (John Clark, manager): The County Fair played to good business 13-15. Hallen and Hart in Lster On 30-June 1. A testimonial benefit will shortly be tendered to Manager Clark.==BIJOU (S. H. Phillips, manager): Alf. P. Beven's big specialty co. 13-18; good business. Dr. Frank Carver in The Scout is exhibiting 17, 18 at the Circus Grounds, corner of Eighth and Clinton Streets.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The dramatic cantata, "Belshazzar's Feast, or The Fall of Babylon," by local talent, for the benefit of St. John's Episcopal Church, 28, 29.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Two Flats, by Frank Dumont, was presented by J. E. Starkes 14, 15; good houses. Cast: Peter Rhinebeck, Harry Watson; Roger Green, George Leslie; Count Castirand, Alfredo Borelli; Billy the Biter, Ed. Edwards; Willy Stamphead, Will. Cherry; "One of the Finest," George Brengle; Tottie Fresh, Alice Hutchings; Rosa Rhinebeck, Henrietta

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Scott; Lucy Green, Annetta Celma; Maggie O'Rourke, Margaret Gallagher; Toinetta, Minnie Thurgate; Lottie Lee, Alice Hampton. The piece is a three-act farce-comedy, with the usual opaque plot, but it is full of life, and was presented by a co. that worked conscientiously, and succeeded in interpreting the humor of the play. It is the intention of Mr. Starkes to make a tour of the principal cities in the East for the rest of the season, and to place the same piece on the road next year. He has reason to be satisfied with its success here. The piece has a pretty drop and attractive scenery in Act II.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): John Drew and Maud Adams repeated their former success in this city 15 in The Butterflies. Annie Belmont is entitled to particular mention for her effective work. Each member of the cast shared with the stars in the admiration of the audience.==ITEM: Henry Guy Carleton, the author of the play, witnessed the performance from one of the boxes.==ARENA: Barnum and Bailey's Circus to tremendous business 11. The performance gave general satisfaction.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): House dark 6-11. True Irish Hearts 16; Tennessee's Pardner 18.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Hi Henry's Minstrels will practically close the Opera House season.==BIJOU THEATRE (Ben Leavitt, manager): Nahl and Bradley's Vaudevilles 12-18 to fair audiences. Co. good, and pleased all. Shadow Maher's co. 20-25.==ITEM: Thomas W. Hill has just closed with Charles L. Davis' Alvin Joslin co., and returned home for the Summer. He reports a good season for that attraction.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): 1492, 10, at advanced prices, to a large audience. Effie Ellsler in Hazel Kirke 15; light house.==ITEM: The deeds for the transfer of the Music Hall property were completed 15. Mr. Hillman, in taking the property, was obliged to sign an agreement to continue the hall as a place of public amusement for five years, and to allow the production of such theatrical performances as meet with his approval.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Vreeland's Minstrels 9; large audience; unsatisfactory performance. Thomas E. Shea co. in repertoire 13-18 opened in Escaped From Sing Sing to S. R. O. Mr. Shea and his entire co. are exceptionally strong. The star received curtain calls after the fourth act. Milton Aborn will open at this house with his opera co. about July 1.

NEVADA.

VIRGINIA CITY.—PIPER OPERA HOUSE (John Piper, manager): Post and Bruno in London Gaiety Girl to a good house 9.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Augustin Daly's co. in A Night Off 6 and Confusion 7 to small houses. Performance excellent and much enjoyed.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): The Albany Musical Association concerts 8, 9 were largely attended. John Drew and co. in The Butterflies amused a fair-sized audience 13. Lewis Morrison gave a fine performance of Faust 14, and the audience should have been larger. The New Boy 16; The Bostonians in Robin Hood at matinee and Prince Ananias 18; Della Fox 20.==LELAND OPERA HOUSE (C. H. Mills, receiver): Thomas Q. Seabrooke and a large co. returned 10 and sang The Isle of Champagne which is much better than The Grand Vizier. Rose and Charles Coghlan followed 11 in two performances of The Check Book, which is too light for them. Denman Thompson's Old Homestead co., with George W. Wilson as Uncle Josh, was the magnet that attracted large houses 13, 14. Co. B's Minstrels 15, 16; The Strollers 20.==GAIETY THEATRE (Agnes Barry, manager): The American Gaiety Girls began the closing week of the season at this house 13. The audience was large and looked pleased.==ITEM: Henry Guy Carleton was here 13 and witnessed a rehearsal by the Drew co. of his new comedy, The Love Knot, which is to be tried at Middletown in this State next week.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Still Alarm with Edwin L. Mayo as Jack Manley, due 1, failed to keep their contract. The town was thoroughly billed by our local managers and as it was the first appearance of the play here the advance sale was very large. The co. stranded at Troy 30. The Lewis Morrison Faust co. gave a first-class performance 15 to a large audience. The scenery, costumes and electrical effects are elegant. A date for next season has been made.==OPERA HOUSE (A. L. Churchill, acting manager): The H. R. Brennan repertoire co. due here 13 failed to keep their date and no explanation has been received for its nonfulfilment. The Boston Players due 20 for a week, cancelled 15 by mutual consent, it being found impossible to get the improvements completed in time for their engagement.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollt, manager): Pawn Ticket 210 was presented to medium-sized houses 13-16. The co. was no: capable. Byrne's 8 Bells pleased good attendance 16-18. Della Fox Opera co. 21.==COOK OPERA HOUSE (H. A. Foster, manager): Aborn Opera co. canceled engagement 13-18. House closed for the season.==ACADEMY OF MUSIC (Lewis C. Cook, manager): The French troupe booked for 13-18 canceled, which closed the season of the Academy.==MUSEE THEATRE (J. C. Moore, manager): Business fairly good 13-18. Variety 20-25.

UTICA.—OPERA HOUSE (H. E. Day, manager): Milton Nobles 9-11; light business. Shore Acres 13; large and well pleased audience. The Bostonians sang Prince Ananias 15 before an immense audience who were perfectly delighted with the splendid performance. Eugene Cowles received an ovation after his first solo and had to repeat it three times. Jessie Bartlett Davis, D. Eloise Morgan, and George D. Frothingham were prime favorites and had to respond to numerous encores. Della Fox Opera co. 27.==ITEM: Clara Aline Jewell, of this city, who is a member of The Bostonians did not appear in Prince Ananias, but with a party of friends, she witnessed the performance from the front. After the performance, Mr. and Mrs. A. L. Barnes gave a dinner in Miss Jewell's honor which was quite a pleasing affair. Miss Jewell received pleasant visits from her many Utica friends.

LYONS.—MEMORIAL HALL (John Mills, manager): House dark 13-18.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Nellie McHenry in A Night at the Circus 18.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): J. F. Howard, Shakespearean readings, 7-11; very light business.==ARENA: Cole's Circus 11. Owing to disagreeable weather the attendance was not up to the usual standard. The performance was good.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): The Old Homestead to S. R. O. 10; receipts, $920. Philharmonic Concert by home talent 14; Marie Jansen 15 in Delmonico's at Six to a large and fashionable audience. Scribner and Smith's Circus to good business 9.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Milton Nobles 1, 2; good performances to light business. Fullerton booked for 8, 9 canceled.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Season closed. In your correspondent's letter a few weeks ago the statement that nineteen cos. had canceled here this season is misleading. Nineteen cos. failed to reach here, but only two cos. canceled.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Maude Hillman comedy co. was moderately well patronized and gave complete satisfaction week ending 11. Nellie McHenry 24.==ARENA: Sells' Brothers' Circus June 9.==ITEM: Dell E. Porter, a professional and an old Hornellsville boy, is with friends in town, slowly recuperating from an illness of several months' duration.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): House dark 8-15.==GOSSIP: The Misses Margaret and Marie Keys, duet singers of New York, have been engaged for the Music Festival. Alexander Maher also announces the engagement of Caryl Florio the pianist, for the entire Festival. "The Creation" will be given at one of the concerts.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt manager): House dark 13-18.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark 13-18.

HERKIMER.—DIEMEL'S OPERA HOUSE (H. A. Diemel, manager): House dark 8-15.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Rose and Charles Coghlan 14 in The Check Book; excellent performance; very satisfactory business. Pirates of Penzance (local) 17; sale very large. Trilby 23; Hoyt's A Temperance Town 30.==ITEM: Sam Hall, in advance of Trilby, is in town in the interest of his attraction.

FISHKILL-ON-HUDSON.—PEATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): True Irish Hearts 13, 14; fair houses. They played 14 by special request. St. Joachim's Catholic Church entertainment 23, the management of the Academy presenting the house gratuitously to Rev. Father Kelly. Helen Vockey in repertoire 27-30.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Charles and Rose Coghlan in The Check Book drew well 9. The Bostonians in Prince Ananias and Robin Hood to immense business 13, 14; S. R. O. 13.==WIETING OPERA HOUSE (Wagner and Reis, managers): John Drew in The Butterflies to a good house 10. Sol Smith Russell was well attended 11. Shore Acres drew well 14, 15. E. H. Sothern 16; Pawn Ticket 210, 17, 18; Augustin Daly's co. 21, 22.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager). Rhéa supported by a first-class co. presented The New Magdalen before a small but appreciative audience 10. Sol Smith Russell played a fair-sized audience 13. Buffalo Bill's Wild West 16; Boston Festival Orchestra 25.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Lillian Kennedy's co. closed their season 8. Helen Ruskin's Stock co. 16-18. Kermiss 21, 22.

HUDSON.—OPERA HOUSE: The Old Homestead (E. A. McFarland, manager) pleased a large audience 11. Lewis Morrison in Faust 17.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Sol Smith Russell in A Poor Relation pleased a large audience 9. John Drew in The Butterflies drew a large and fashionable audience at double prices 11. E. H. Sothern presented Captain Lettarblair to the capacity of the house 15.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): John Drew presented The Butterflies to a large and well pleased audience 9. Shore Acres 11; good business. Pawn Ticket 210, 16. The Auburn Dramatic Club will present The Woven Web for the benefit of the Ushers of the Burtis Opera House. Della Fox 22; Old Homestead 27.

COHOES.—CITY THEATRE (Powers and Williams, managers): Corse Payton and Etta Reed began a week's engagement 13 with A Parisian Princess. Rhéa in The New Magdalen 22.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Old Homestead 9; S. R. O. True Irish Hearts 11; fair house. Lewis Morrison's Faust 17, with F. D. Montague as Mephisto, pleased a good-sized audience.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): John Drew in The Butterflies 8; good business. Boston Festival Orchestra Concert and Opera to a fair house 9. E. H. Sothern in Captain Lettarblair 13; good business. Manager Gutstadt's benefit 28.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Sol Smith Russell 8; large and well-pleased audience. Breakers Ahead by local amateurs 15, 16. Rose and Charles Coghlan 17.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Thomas Q. Seabrooke in The Isle of Champagne delighted a large audience 8. E. H. Sothern in Captain Lettarblair 17.==ITEM: Manager Ball is now president and secretary of the New York State League.

OWEGO.—WILSON OPERA HOUSE (Calvin B. Dean, manager): Palmer Cox's Brownies 13, 14; home talent, to big business.==ITEMS: The house is now closed for the season. Manager Dean intends to remodel the house this Summer and also purchase new scenery. He will play nothing but first-class attractions.

CARTHAGE.—NEW OPERA HOUSE (E. C. Wagner, manager): Kennedy's Players 13-18; performances good; business fair. O'Reilly's Visit 22; Nettie Hewett Foster 30, 31.==ITEM: O'Reilly's Visit is by J. M. Donavin, of this place, and will be played for the first time on any stage by local talent under the management of your correspondent.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): Sol Smith Russell in Peaceful Valley 10; fair business. E. H. Sothern in Captain Lettarblair 14 highly pleased a light house. Shore Acres 15; Old Homestead 23; Della Fox 24; Rhéa 29 closing the season of this house.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Thomas Q. Seabrooke's Opera co. sang The Isle of Champagne to a light house 11. Charles and Rose Coghlan supported by a first-class co., presented The Check Book to a small audience 13. Old Homestead 18; Bostonians in Prince Ananias 17; A. M. Palmer's Trilby 23; Della Fox in the Little Trooper 28.==ARENA: Buffalo Bill's Wild West did poor business 15, owing to the cold weather.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Leon the Wizard 9; poor business. House dark 20-25.==ARENA: Buffalo Bill's Wild West 14; good business. The performance of the Wild West show, although given in a drenching rain, surpassed anything of the kind ever seen in this city. Sautelle and Ever's Circus 27.==ITEMS: Owing to the sudden and unexpected departure of the manager and treasurer of the Leon the Wizard co., the members were stranded in this city. Manager Fitzgerald kindly donated the use of the theatre for their benefit and the stranded co., assisted by Brown's Band and local talent gave a benefit entertainment to good business 13.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Thomas Q. Seabrooke in The Isle of Champagne to a full house 13.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Sol Smith Russell as Noah Vale in A Poor Relation pleased a very large and fashionable audience 14.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): House dark week of 9-16.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager) Richards and Pringle's Georgia Minstrels to fair business 11. They closed their season of ninety-one weeks here, during which time they have only missed three performances. Manager W. A. Rusco informs your correspondent that the past season has been very successful. A Bowery Girl 15; the Whitney Opera co. in The Fencing Master 24.==ITEM: There should be some law made to protect local managers from cos. canceling their dates. Manager Walker had fourteen cos. booked for April, but it dwindled down to six.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark 13-18.==PARK THEATRE (Harry E. Feicht, manager): An American Hero 9-11; fair business. The play is exceedingly prosy and devoid of any dramatic situations. Albini and specialty co. to fair business 13-16. The specialties were only fair, and few in number.==MEMORIAL HALL (Soldiers' Home): The Crust of Society to a crowded house 7. Mr. and Mrs. Arthur Lewis and Lydia Thompson were entirely satisfactory in their roles, but the other members of the cast were far from being artists, and, as a natural consequence, detracted from the general production.==ITEMS: Manager Harry E. Feicht writes that The Charity Circus was an artistic and pecuniary success at Galveston, Tex., where the season was regularly opened 1.—Marie Wainwright in An Unequal Match will close the season at the Grand Opera House 20, and Baldwin and Young's Continuous Show at the Park Theatre 20-25.

TROY.—OPERA HOUSE (G. A. Brannan, manager):

Si Plunkard 9; fair business; closing the season here. ITEM: June 1 closes Manager Brannan's seventh year of management of the Troy Opera House, and owing to a pressure of other business he will not re-lease it. Troy will be fortunate to get another manager as capable as Mr. Brannan.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, managers): The Rebels, or The Irish Insurgents of 1895, an historical drama from the pen of Rev. S. M. O'Boylan, of this city, was produced 8 by a local organization to a large house. The play in itself is full of merit, and the author can justly feel proud of this, his maiden effort.—ITEM: The trustees of the Memorial Auditorium have appointed Messrs. Foreman, Rosebrough, and C. F. Sowersby as managers for season '95-96. The new managers are well-known and popular young business men, and are qualified in every way to successfully manage the theatre.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Byrne Brothers in 8 Bells pleased a fair-sized but very enthusiastic audience 3. The co. was strong, and the scenic effects were fine. The co. responded to a number of well-deserved curtain calls. The Robinson Opera co. 20-25 will close the regular season of '94-95.—ITEM: Carl G. Nielsen purchased Biemiller's Opera House at private sale 14 for a consideration of $10,000. Extensive improvements will be made as soon as the regular season closes, and, as the new proprietor expressed himself, he expects to have his house "right in line" with the metropolitan theatres. This change of ownership will not affect the management, for Charles Baetz still holds for three years more, with privileges of an indefinite term of years.

KENT.—OPERA HOUSE (Mark Davis, manager): Coon Hollow was presented by a competent co. 13, and pleased a large audience. Bessie Taylor and Louise Hamilton shared the honors. Noss Jollity co. in The Kodak 20. Local entertainment 25; Howe's Phonograph Concert, benefit Epworth League, returns 28.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): House dark 7-14. Frank Herring 24, 25.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Dark 6-11.—MODEL OPERA HOUSE: Dark 6-11.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Stuart Robson in Leap Year, She Stoops to Conquer, and The Henrietta 13, 14 to good business. Mr. Robson closes his season at Fort Wayne on June 1, and sails for Europe on 12. Coon Hollow 15-18; good houses.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Dark 13-18.—MYERS' OPERA HOUSE (L. E. Myers, manager): Dark 13-18.—ITEM: Manager Enos, of the Citizens' Opera House, is in New York closing contracts for attractions the coming season. His house is now entering upon a new era of control, and promises better things for the season of '95-96.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Jessie Mae Hall in The Telegram 8; splendid performance to a small house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Kittie Rhoades co. to fair business 6-11, playing East Lynne and other well-known plays. The star is versatile, and reads her lines well. Herring in Othello and Hamlet 7-18.—ITEM: The Elks are rehearsing for their minstrel benefit in June. These entertainments are always popular.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Jessie Mae Hall in repertoire opened in The Telegram 13 for three nights. The co. recently organized for the Summer is a very strong one. Frank Long, of Delaware, joined the co. here to do leads.

COSHOCTON.—OPERA HOUSE (D. R. Keith, manager): The Telegram 9; fair house; good performance. The co. having an open night on 10, repeated the performance by request, and had three times the number of people that they had the night before. This will probably close the season here.

LONDON.—HIGH STREET THEATRE (T. H. Roland, manager): House dark 13-18. African Singers 22.

EAST LIVERPOOL.—ARENA: Sells' Brothers' Circus 13; two performances to immense business. Pawnee Bill 18.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Robert Downing in Ingomar 1; good business. Al. G. Field's Minstrels 8; large house. Nellie McHenry's Night at the Circus 14; good house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Wilbur Opera co. closed a successful engagement 11. Nellie McHenry in A Night at the Circus 13; large audience notwithstanding stormy night.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): New York Dramatic co. opened to good houses 13.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Robinson Comic Opera co. in repertoire opened a week's engagement to big business 13-

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Chauncey Olcott in The Irish Artist 13; good performance to fair business. Della Fox in The Little Trooper 16.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): House dark 6-13.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark 7-14.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): 8 Bells 9; fine performance; large audience. Kellar, 27, is the closing attraction of the season.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): New York Theatre co. 9; fair business. The co. went over to the City Opera House for the rest of the week owing to trouble with Messrs. Waldman and Rettig.—CITY OPERA HOUSE (S. E. Riblet, manager): New York Opera co. 10, 11 to fair business.—ITEM: The trouble at the Central Opera House was caused by Waldman and Rettig demanding of the New York Theatre co. their authority for playing the following pieces: Tom Sawyer, Adrift in New York, The Wages of Sin, Gilhooley's Troubles, and The Boy Scout, which Manager Burton refused to produce.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Chauncey Olcott in The Irish Artist to one of the largest and best-pleased audiences of the season 14.—ARENA: The Wallace Circus 11 to fair business, with a complete new outfit and greatly-improved show.—Al. G. Field stopped off here on his way to Cincinnati to see the circus and a host of friends here.

CANTON.—THE GRAND (L. B. Cool, manager): Al. G. Field's Minstrels 9; good business. Stuart Robson in The Henrietta pleased a large audience 11.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Maude Granger 9-15; house and performance good. Faust 16; O K T co. 20-22; Two Old Cronies later on.—ITEM: Edmond Hayes ended his tour with Maude Granger here and started to San Francisco where he opens at the Grand in a round of legitimate dramas prior to his engagement with Frederick Warde next season.

PORTLAND.—MARQUAM GRAND (Cal. Heilig, manager): The Girl I Left Behind Me, under the direction of Oliver Jurgensen 6-8, did fine business. John Griffith in Faust and The Bells (preceded by The Marble Arch, a curtain-lifter) 9-11 (four performances) to fair business. Of the two plays presented by Mr. Griffith The Bells was much stronger and effective and more enjoyed by the audiences. If Mr. Griffith's support was better, his business here would have been larger. As it is, his co. is surely delinquently incompetent to support him.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): Dark 8-12.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): De Wolf Hopper in Dr. Syntax drew a very large house at advanced prices 14. The opera was handsomely costumed and was, vocally, very taking. De Wolf Hopper has not been in this city for several seasons, and the audience was particularly hearty, and he showed his appreciation by indulging in one of his witty and humorous speeches before the curtain. By special request "Casey at the Bat" was given.—SAWDUST: Welsh Brothers' Tent Show did a good business 13-15. They visit this city annually and have made many friends.

YORK.—OPERA HOUSE (B. C. Pentz, manager) Rev. Dr. De Witt Talmage lecture 20, closing the house for the season.—ARENA: Welsh Brothers' Circus week of 5-11 drew well. Barnum and Bailey's Circus did an immense business 14; two performances.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): House dark 13-18.—ITEM: Edwin Tanner, who was with the Warde-James comb. the past season, supported by Miss Mary Heineman, Columbia's favorite amateur actress, will present at the Opera House shortly The Mountebank.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): "Punch" Robertson 11 to a fair week's business. Nellie McHenry for the benefit of the Elks on 17.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam. P. Yohe, manager): Benefit Co. A Tenth Regiment, N. G. Pennsylvania, with local talent, assisted by Harry L. Beck and Miss Ruth Craven, presented Ruth, the Blind Girl of Hampton 13 to a crowded house. It will be repeated 15.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Academy ushers had their annual benefit 10. Wang was the attraction and a good-sized audience was well pleased with the performance.—ARENA: Buffalo Bill gave two exhibitions of his Wild West 9 to big business.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): House dark 13-18. Reno and Williams' co. 20-25.—ITEM: Hereafter THE DRAMATIC MIRROR will be on sale at James Hance's news stand, opposite the depot.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Mora-Williams' co. opened 13 to good business. Professor J. Elmer Grim, pianist of the Opera House orchestra, left 9 for Peoria, Ill., where he joins the Melville Sisters co. as musical director.—David Tidball, of this place, for the past two seasons of Barnum and Bailey's lithograph corps, returned 11 from the Keeley Institute at Pittsburg. He will star in The New Man.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Bubb's Comedy co. week of 6-11 to small business but well-pleased audiences.—ITEM: Wagner and Reis will take possession of the Opera House Aug. 1 at a rental of $4,000 per year. They expect to have some very strong attractions here.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Manager Harrison has decided to close the Opera House for the season. Several minor changes will be made during the Summer months and everything put in readiness for the opening, which will be about Sept 1. The bookings which have heretofore been under the supervision of John D. Mishler, of Reading, Pa., will now be made entirely by Manager Harrison, who already has some excellent cos. for next season. The depression in business which this city has experienced for several years, seems to be almost entirely revived and it is confidently expected that the season of '95-96 will be one of unusual prosperity.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Vreeland's Minstrels 14; small but pleased audience. This closed the house for the season.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): House dark 13-18.—ARENA: Walter L. Main's Circus drew an extremely large crowd 11.

CARBONDALE.—ACADEMY OF MUSIC: Old Sweethearts will be produced by local talent 22, 23.—ARENA: Buffalo Bill's Wild West appeared here 13 to big business; excellent performance. The Wild West was billed for two performances here, but could only give one on account of the big jump between here and Oneonta, N. Y. F. A. Darnaby, manager of the Pat Rooney Comedy co. season of '94-'95, is now on the staff of Buffalo Bill's Wild West. Mr. Darnaby speaks in the highest terms of THE MIRROR.

JEANNETTE.—OPERA HOUSE (T. J. Rogers, manager): French Dramatic co. 11; large audience of French-speaking people.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammerslev, manager): House dark 8-16.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Mora-Williams co. closed a fairly successful week 11 in Fogg's Ferry.—ARENA: Sells Brothers' Circus 14 gave two performances to excellent business notwithstanding the heavy rainstorm.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Philada Musical and Novelty co. 13. The Academy was closed for the season by De Wolf Hopper in Dr. Syntax 15 to a crowded house.—GRAND OPERA HOUSE (George M. Miller, manager): Closed for the season.—BIJOU THEATRE (George W. Middleton, manager): Ellen Vockey closed the season 11.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Season closed.—ARENA: Walter L. Main's Circus 27.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): Finnegan's Ball 8; good business. Stuart Robson in The Henrietta 10 to fair attendance considering the hot weather. Wilbur Opera co. 13-18 opened to well-filled house.—ITEM: Lee Sterrett and Walter Woods, of the Waite Comedy co., are spending their vacation in Erie.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Mary W. Fritz Dramatic School in Between the Acts 13; large and well-pleased audience. One of the best amateur performances ever given here.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Colonial Concert (local) 10; fair house. Kittie Rhoades' Comedy co. began a week of repertoire to a large house 18.

SHENANDOAH.—OPERA HOUSE: Claire Pattee co. 9-11 in Old Louisiana, East Lynne and Our Boys; their third engagement here this season to good business and pleased audiences. Shore Acres 22.

LANSFORD.—OPERA HOUSE (McNelis and Sharpe, managers): House dark 22-29. Two Bad Boys 30, 31 home talent.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): John A. Preston's Howard Stock co. closed a week's engagement 11; on account of warm weather business was light. The co. is very good.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Claire Pattee co. opened 13 in repertoire to good business.

WEST CHESTER.—OPERA HOUSE) F. J. Painter, manager): F. De Quincy Tully, illustrated lecture, "Battles of the Civil War, 16, 17.—ASSEMBLY BUILDING (M. S. Way, manager): Closed for the season.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Wang was presented 11 to big business, due to active work of the members of the Owl Club, for whose benefit the attraction was placed. PERSONAL: Stewart Walters, son of L. F. Walters, our local manager, is assisting his father here. He has been until lately with the Washburn Show.—Jimmie Reagan, late of Primrose and West's Minstrels, is home for the Summer.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Our Country Cousin was billed to appear on 13 but stranded at Altoona on 10.—ITEM: Mr. Byron, the new manager, assumed control last week, and has already booked several good attractions for next season.

LANCASTER.—FULTON OPERA HOUSE (B and C A. Vecker, managers): Roland Reed in The Politician pleased a large audience 10. John Drew in The Butterflies 16; The American Opera co. 27-1.—ARENA: Barnum and Bailey's Circus pleased large crowds 13. Harris' Circus 17, 18.

CORRY.—WEEKS' THEATRE (L. A. White, manager): 8 Bells 11; packed house; general satisfaction.

BUTLER.—PARK THEATRE (George Burkhalter, manager): William Sherwood in concert 16; packed house.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Season closed.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, manager): Howard Stock co. 12-18.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): High School Commencement Exercises 9; Vreeland's Minstrels 15; large house.—The managers of the house are going to make many improvements during the Summer.

SCRANTON.—DAVIS' THEATRE (George E. Davis, manager); Mrs Alice Lewis' Dixie Land 9-11; fair business. Imro Fox's Novelties and Omene in Turkish dances underlined.—THE FROTHINGHAM (Arthur Frothingham, owner): House dark 13-18.—ACADEMY OF MUSIC (M. H. Burgunder, manager): House dark 13-18.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Through the efforts of Business Manager Thomas Martin Newporters have had the privilege of witnessing the Potter-Bellew co. in Charlotte Corday to good business 9, Julius Cahn's co. in Aristocracy for a local benefit to a large house 10, and the Whitney Opera co. in Rob Roy to another good house 11. Mr. Martin will present Trilby 17, which is already assured of a large house.—SPRAY: Edward Mackay, a Newport boy, connected with Charles Frohman's forces many seasons, is at his home here, and with Will Pascol, another Newport boy, will probably play All the Comforts of Home later in the month.—A suitable memorial of our late mayor, John Waters, will be erected in the City Hall, and a committee, of which your correspondent is chairman, is now at work upon the same. Captain Waters, as our mayor was more familiarly known, was the personal acquaintance and friend of many professionals.—Edwin Booth's "cottage" at this place has been rented for the Summer season to a Toronto (Can.) lady.

WESTERLY.—RLIVERS'S OPERA HOUSE (C. B. Bliven manager): Joe Ott in The Star Gazer 13, return date had a good-sized house. The Westerly Music Society local, 14, assisted by out-of-town artists, drew only a fair house on account of a heavy rain-storm. This closed the house for the season which, on the whole, has been a successful one.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Neil Tuomey in Monte Cristo and Michael Strogoff 13-18 to fair receipts. Katherine Rober 20-25.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark 6-11.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Blind Tom 8, 9; good-sized and well-pleased audiences. On 13 Manager John Mahoney was tendered a rousing benefit by his many friends and admirers, on which occasion some clever amateurs presented The Last Loaf. It proved a success both artistically and pecuniarily.—GRAND OPERA HOUSE (R. S. Douglas, manager): Baldwin and Young's continuous show began a two-weeks' engagement at this house 6 with some first-class vaudeville features and a variety of dramas, the programme being changed daily. The continuous performance is an innovation here and is proving quite a success at popular prices.—AUDITORIUM (B. M. Stainback, manager): A grand musical festival was held 14-16 under the direction of Alfred Ernest, assisted by Madame Lillian Blauvelt, soprano; Mrs. Katherine Bloodgood, contralto; Dr. Carl Dufft, basso; and Mr. J. H. McKinley, tenor, besides a chorus of 150 voices and a symphony orchestra of sixty pieces, rendering Handel's The Messiah. The attendance at each performance was large.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Blind Tom 11; very small audience on account of scale of admission prices. This ends the season here.

NASHVILLE.—THEATRE VENDOME (W. A. Sheetz, manager): The Mikado, by local talent, 8-11 to large audiences. The production was an elaborate one, each member sustaining his or her part in a most creditable manner. Blind Tom 16.—GRAND OPERA HOUSE (Curry and Boyle, managers). Mme. Lillian Blauvelt gave a subscription concert to a very large and appreciative audience 13. Manager Boyle is now in New York, and the house will be dark until the season opens in the Fall. Captain Curry will come up from New Orleans 25 and take charge of the Vendome June 1.

TEXAS.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Otto H. Krause's complete stock co. 6-11 to packed houses; audiences highly pleased. This closed the season here.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Ezra Kendall in A Pair of Kids 6; good house; audience pleased.

DALLAS.—OPERA HOUSE (George Anzey, manager): Season closed.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): House dark 6-11.—ARENA: A Mexican troupe of acrobats and athletes exhibited here 11. They will remain during the coming week. Some features of the performance are especially good.

HOUSTON.—The Auditorium was formally opened on the afternoon and evening of 7 with a concert by Sousa's Band to big business. This building just completed has a seating capacity of 5,000, and is designed for Summer opera, convention hall and other large assemblages.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Sousa's Concert Band gave two excellent performances to good houses 6.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Sousa's Concert Band 8, matinee and night, to well-filled houses. Marie Barnard and Currie Duke, soprano and violinist, were exceptionally fine. This closes the house for the season.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): Clipper Minstrels 6, by local talent, to good business. The performance was decidedly amateurish. The comic opera, Patience, 13, 14, by local talent.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): A local co., under the direction of Prof. H. S. Krouse, presented Priscilla 6-8 to crowded houses at popular prices. The affair was a success both artistically and pecuniarily. Peter Dailey in A Country Sport 10, 11 to fair houses. The event of the season was the concert given 9 by Ysaye. The receipts amounted to over one thousand dollars. Music-lovers were delighted. Effie Ellsler and Girl I Left Behind Me 13-18.—GRAND OPERA HOUSE (John B. Rogers, manager): Bi-Metallic Blacks, a local minstrel organization, 6-9 to crowded houses. Proceeds, over a thousand dollars, go to the Young Ladies' Aid Society. Harry Corson Clarke gave imitations, making up in sight of the audience, and with the ventriloquism of Sam C. Park, were the features of the evening. Benefit to Harry Corson Clarke and Madge Carr Cook 13, 14. The stock co. 15-18 will present Frou-Frou.—WONDERLAND THEATRE (Charles Gates, manager): The comedy of Primrose to light business 6-11.—ITEMS: Lachaume enjoyed a drive about the city and occupied a box at the opera of Priscilla.—The Grand Opera House stock co. have made a hit in each of the towns in which they played during week of 6.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): The Human Race did not appear 8. Friends 18; Trilby 20.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Marie Jansen in Delmonico's at Six 14; S. R. O. V. M. C. A., local minstrels, 22; Temperance Town 28; White Squadron 30.—ITEM: Out of the last six entertainments here four have played to S. R. O. On the night of Marie Jansen's appearance the S. R. O sign was up long before the doors opened. Each woman in the audience was presented with a rose.

VIRGINIA.

ALEXANDRIA.—SCHUTZIA THEATRE (E. R. Boyer, manager): This little house was well filled 14 by an elite audience to hear Anita Class, the harp virtuoso, assisted by Daisy Harrison, elocutionist; the Imperial Banjo and Mandolin Club; Clara Flint, soprano, and others. The entire performance was very pleasing and the audience quite liberal in their applause.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): House dark 9-15.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark 6-16.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): County Fair 3; good business. Marietta by amateurs on 31.

WASHINGTON.

SEATTLE.—THEATRE: (W. Hanna, manager): John Griffith in Faust 3; good performance to a light house. Mr. Griffith appeared in The Bells 4 to a good house; performance excellent.—CORDRAY'S THEATRE (William Kussell, manager): Higgins-Waldron Stock co. presented Kidnapped to good houses 6-13; fair co. The Girl I Left Behind Me 9, 10; Alabama 13, 14.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Alabama was presented to large and appreciative audiences 6, 7; performances excellent. The Fencing Master was greeted with crowded houses 9, 10.

TACOMA.—THEATRE (S. C. Heilig, manager): The Fencing Master 7; big house.—NINTH STREET THEATRE (J. C. McCormick, manager): American Gaiety co. 6-11; fair business. The Girl I Left Behind Me 11.

WEST VIRGINIA.

CHARLESTON.—BURLOW OPERA HOUSE (N. S. Burlew, manager): Al. G. Smith's Minstrels 15; Marie Wainwright 24, 25.

WHEELING.—OPERA HOUSE (F. Riester, manager): Frank Hennig co. 10, 11; very good business. The house will close with Della Fox 18.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Stetson's U. T. C. 11; fair business.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A large and fashionable audience was present at the return engagement of Nat Goodwin 9. David Garrick and Lend Me Five Shillings were presented at advanced prices.

APPLETON.—OPERA HOUSE (E. Erb, manager): Van Dyke and Eaton co. 9-11; very good business. U. T. C. 21; Fast Mail 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): James and Stevens co. 6-11; business fair. Kalbfield's Orpheum Stars 18; Lewis and Elliott's U. T. C. co. 24; The Burglar 30.—ARENA: Gollman Brothers' Circus 8; good business, afternoon and evening.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Mrs. General Tom Thumb in Land of the Liliput to small houses afternoon and evening of 10. Mahara's Minstrels 11; good business.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Wilber Entertainment co. met fair patronage at matinee and evening performance 11. Sousa's Band 19.—ELKS: Upon invitation from Milwaukee Lodge, officers and several members of Racine Lodge 252, B. P. O. E., visited Milwaukee 11, and with all their paraphernalia conferred the degree of the order upon several candidates. All report a good time and pleasant visit.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Habet, manager): House dark 6-11.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Moore and Livingston to good business 6-12. Sackett co. 20.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Nat Goodwin in David Garrick and Lend Me Five Shillings drew a large and fashionable audience 10. The co. was well received, and the popular star responded to curtain calls.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (S. C. F. Colban, manager): Springer and Welty's Black Crook 11; good house.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Kalbfield's Orpheum Stars 21, 22.—TURNER HALL: Torbett Concert co. to a small house 9.—ITEM: The German Theatre co. will open its annual Summer season at Turner Hall 14 in The Senator. They play every Tuesday evening for a season of twelve weeks. Roster: Misses Henney Steffens, Emy Gaertner, Mary Harding, Hedwig Beringer; Messrs. S. Selig, W. Gehring, M. Fisher, and Ludwig Kreis. The co. is under the management of the local Turner Society.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. C. Stoddard, manager): George Thatcher and Carroll Johnson's Minstrels to a well-pleased audience 10. The Chicago Comedy co., which was billed here for week of 13, failed to materialize.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark 13-18.—CONCORDIA HALL (A. Bock, manager): The German Theatre Stock co. opened 12, presenting Charley's Aunt to fair business.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Roscoe and Swift's U. T. C. 22; The Burglar June 4. Springer and Welty's Black Crook co., which was booked for 15, changed their route and will appear here later in the season.

KENOSHA.—RHODE OPERA HOUSE (Joseph D. Rhode, manager): John Dillon in Wanted the Earth 4; excellent performance; house crowded. Chicago Comedy co. 9-11; performances fair.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Benn Sackett Comedy co. opened 13 to S. R. O. The Fieldings 28; Stetson's U. T. C. June 5.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Barnes and Marvin's Players in Hearts of Gold, Master and Man, Two Orphans, Wild Oats, The Governess, and Midnight Call 6-11; fair houses; satisfactory performances. The Black Crook to a good house 13.—ITEM: Manager Burlingame, of the Grand, is in Chicago getting costumes for the Folly co., which is to be put on some time next month.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Derby Mascot opened to big business 13. The co. is one of the best that has visited the Royal this season. Dolly Thobold as Little Tex the Mascot made a big hit both with her natural acting and graceful dancing. Katie Rooney is also a drawing card. The scenery, especially that in the second act, is excellent. White Squadron 20-25.—WINDSOR HALL: Ben Davies and Watkins Mills Concert co. gave a successful concert before a large and fashionable audience 10. The principals were Zipporah Monteith, soprano; Joseph Hilman, 'cellist, and Cissie Russell, pianist. Mrs. Russell is a Montrealer, and has just graduated with honors from the Royal College of Music, London. She received a warm welcome from her fellow-townsmen, and several beautiful floral offerings.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Chauncey Olcott in The Irish Artist 20-25.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Tony Farrell in Garry Owen 13-18 to very good business. Hallen and Hart 20-25.—MASSEY MUSIC HALL (J. E. Suckling, manager): Nordica and Victor Herbert appeared 13 to a very fashionable audience and were warmly welcomed. This attraction closes the house for the season.—ITEM: Manager Small, of the Toronto, kindly extended an invitation to the visiting Scranton ball team and the local nine to witness the performance of Tony Farrell in Garry Owen Tuesday evening, 14, which was readily accepted. A most enjoyable evening was spent.

HAMILTON.—GRAND OPERA HOUSE (T. Reche manager): Howard Wall's Ideals 6-11; very fair performance; business fair; popular prices. Dan McCarthy 16-18; Rose Coghlan 20; De Forest Davis' U. T. C. 22.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Whitney Opera co. in The Fencing Master to S. R. O.—ITEM: Dorothy Morton created a furore by her singing of "God Save the Queen."

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Howard Wall's Ideals 13-18; London Amateur Operatic Association in Cinderella 21.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Ida Van Cortland 6-11; fair business; good performances. Dan McCarthy in The Cruiskeen Lawn 14; good house. Tony Farrell 20; U. T. C. 23; Ida Van Cortland 24.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): House dark 13-18.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The comic opera Girofle Girofla was well presented by an amateur co. from Sarnia under the direction and management of Dan Young to a good house. This ends our season until September.—ITEM: Dan Young and his wife leave for New York on 18 to join the 1892 co. with which they have signed to go to Kansas City for the season.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Trilby 13; packed house; excellent performance;

MISS ADA REHAN

Under the Management of AUGUSTIN DALY,

NOW ON TOUR.

THIS WEEK, Alvin Theatre, Pittsburg.
Week of May 20, Walnut Theatre, Cincinnati.
Week of May 27, Grand Opera House, Cleveland.
June 4, 5, 6 and 7, Academy of Music, Buffalo.
June 12, departs for England.
June 25 (and for the season), Daly's Theatre, Leicester Square, London.

W. V. Ranous as Svengali, J. H. Roberts as Taffy, and Cecil Lorraine as Trilby were especially good.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): House dark since 4. The name of this house will be changed on July 1 to the Carman Opera House. Mr. Henry Tammadge, of this city, will take the management from that date. All bookings henceforth will be made with Mr. Tammadge. The owner, Mr. Carman, informs me he intends to thoroughly renovate the house, and make it one of the best opera houses in Canada.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): House dark 6-11. Ida Van Cortland began a week's engagement in repertoire 13 to a large audience. The co. is well-balanced, and gave a good performance of The New Magdalen. Miss Van Cortland was at her best as Mercy Merrick, and received several recalls.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne manager): An event of unusual interest to Woodstock theatregoers will be the first performance of the Woodstock Minstrels 17. Charles Shedden, the indefatigable manager of the organization, has gotten together an exceptionally fine co. of local talent and a first-class performance may be expected. A second performance will be given 24.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Rose and Charles Coghlan 15, 16 in Enemies, The Check Book, both plays by Charles Coghlan, and Nance Oldfield and Mac Proposes to large audiences. Ottawa Cricket and Polo Club, negro minstrels 17.==HARMONY HALL (John Ferguson, manager): Ottawa Amateur Orchestral Society, assisted by the Schubert Vocal Club, under the patronage of His Excellency the Governor General and Lady Aberdeen to a large and elite audience 13==GRANT'S CONCERT HALL (Grant Brothers, proprietors): Benefit to Bob Price, late of Barlow Brothers' Minstrels 17.==ITEM: Manager Ferguson is in New York booking cos. for the season of 95-96.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.
ADA REHAN (Augustin Daly, mgr.): Cincinnati, O., May 20-25, Cleveland 27-June 1, Buffalo, N. Y., 4-7.
A GAIETY GIRL: New York city May 7-June 1.
A COUNTRY SPORT (Peter F. Dailey; E. Rosenbaum, mgr.): Omaha, Neb., May 20-22, Chicago, Ill., 26-June 1.
BARNES AND MARVIN'S PLAYERS: Red Wing, Minn., May 20-25, La Crosse, Wis., 27-June 1.
BOSTON COMEDY (H. Price Webber, mgr.): Woodstock, N. B., May 24.
BOYLE'S PLAYERS (M. J. Boyle, mgr.): Napanee, Ont., May 20-25.
COUNTY FAIR (Arthur G. Thomas, mgr.): Baltimore, Md., May 20-25.
CLAXTON-JANAUSCHEK: Boston, Mass., May 20-25.
COON HOLLOW (C. E. Callahan, mgr.): Detroit, Mich., May 19-25, Buffalo, N. Y., 27-June 1.
CHATTERTON'S PLAYERS: Colorado Springs, Col., May 20-25.
CORSE PAYTON (David J. Ramage, mgr.): Saratoga, N. Y., May 20-25.
CULHANE'S COMEDIANS: Joplin, Mo., May 20-25.
EMILY BANCKER (Our Flat, Thomas W. Ryley, mgr): Kansas City, Mo., May 20-25.
EFFIE ELLSLER (Will C. Ellsler, mgr.): Cheyenne, Wyo., May 21, Kearney, Neb., 22, Grand Island 23, Chicago, Ill., 26-June 1.
E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., May 20-25.
FRANKIE CARPENTER: Fitchburg, Mass., May 20-25.
FAST MAIL (Northern; Martin Golden, mgr.): Gladstone, Mich., May 22, Escanaba 23, Sturgeon Bay, Wis., 24, Oconto 25.
FRANK HENNIG (Edmund Lawrence, mgr.): Canton, O., May 21, 22, Alliance 23, Steubenville 24, 25, Wellsburg, W. Va., 27, Bridgeport, O., 28, Fairmount, W. Va., 29, Grafton 30.
FANNY DAVENPORT (Frank L. Perley, mgr.): Chicago, Ill., May 13-June 1, Brooklyn, E. D., 3-8.
FREDERIC BOND (Shaw and Bradford, mgrs): Washington, D. C., April 29—indefinite.
GREEN GOODS MAN (W. E. Gorman, mgr.): Brooklyn, N. Y., May 20-25, New York city 27-June 1.
GALLEY SLAVE (No. 1.): St. Paul, Minn., May 20-25.
GALLEY SLAVE (No. 2): Buffalo, N. Y., May 20-25.
HERNE'S SHORE ACRES (William B. Gross, mgr.): Brooklyn, N. Y., May 13-25, Bridgeport, Conn., 27, Holyoke, Mass., 28, Springfield 29, Providence, R. I., 30-June 1.
HUMANITY (W. A. Brady, mgr.): New York city May 20-25.
HOWARD WALL'S IDEALS: Chatham, Ont., May 20-25.
HALLEN AND HART (James Jay Brady, mgr.): Toronto, Ont., May 20-25, Troy, N. Y., 27-29, Hoboken, N. J., 30-June 1.
HARRIGAN'S STOCK (M. W. Hanley, mgr.): Brooklyn, E. D., May 20-25; Philadelphia, Pa., 27-June 1.
HOYT AND SHANNON'S PLAYERS: Hillsboro Bridge, N. H., May 20-25.
JANE (Gustave Frohman, mgr.): Chicago, Ill., May 20-25.
JAY BLUFF AND CO.: Urbana, O., May 21, Bellefontaine 22, Galion 23, Warren 24, Corry, Pa., 25.
KEMPER STOCK: Kansas City, Mo., May 14—indefinite.
KENNEDY'S PLAYERS (John K. Dickson, mgr.): Lowville, N. Y., May 20-25.
LITTLE TRIXIE (Fred. Robbins, mgr.): Dowagiac, Mich., May 21.
LANGDON DRAMATIC: Snow Hill, Md., May 20-25.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Washington, D. C., May 20-25.
LA PETITE ROSA (Will K. Mason, mgr.): Midland, Mich., May 20-25, Roscommon 27, 28, Gaylord 31-June 1, Cheboygan 6, 7.
MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): New York city May 20-25.
MME. AND AUGUSTIN NEUVILLE: Baltimore, Md., May 20-25.
MILK WHITE FLAG: Philadelphia, Pa., May 20-25.
MAUDE HILLMAN (W. G. Snelling, mgr.): Binghamton, N. Y., May 20-25, Bennington, Vt., 27-June 1.
MR. AND MRS. ROBERT WAYNE: Muncie, Ind., May 20-25.
MME. RÉJANE (Henry E. Abbey, mgr.): Boston, Mass., May 13-25, Montreal, P. Q., 27-June 1.
MINNIE SEWARD: Gloversville, N. Y., May 20-25.
MARIE WAINWRIGHT (Julian Magnus, mgr.): Soldiers' Home, O., May 21, Columbus 22, 23, Charleston, W. Va., 24, 25.
MR. AND MRS. HOUGHTON: London Ont., May 27-June 1, Detroit, Mich., 3-8.
MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Indianapolis, Ind., May 20-22, Cincinnati, O., 23-25, Orange, N. J., 27.
MAUD GRANGER: San Francisco, Cal., May 20-June 15.
MARSH'S PLAYERS: Windsor Locks, Conn., May 20-25.
MR. AND MRS BUCKLER (George Buckler, mgr.): Leechburg, Pa., May 23-25.
MELVILLE COMEDIANS: Kenosha, Wis., May 20-June 1.
MY AUNT BRIDGET (Robert Monroe, mgr.): Philadelphia, Pa., May 20-25, Brooklyn, N. Y., 27-June 1.
NAT GOODWIN (George J. Appleton, mgr.): Baltimore, Md., May 20-25.
NELLIE MCHENRY: Buffalo, N. Y., May 20-22.
NATIONAL STOCK (Perry and Allen, mgrs.): Galesburg, Ill., May 20-31, Quincy June 3-8.
OLIVER TWIST: Boston, Mass., May 20-25.
PUDD'NHEAD WILSON: New York city April 15-May 25.
PAWN TICKET 210 (J. M. Ward, mgr.): Brooklyn, N. Y., May 20-25, Philadelphia, Pa., 27-June 1.
ROONEY COMEDY: Atchison, Kans., May 21, Horton 22, St. Joseph, Mo., 23-25, Chillicothe 27, Brookfield 28, Macon 29, Moberly 31, Alton, Ill., June 1.
RUSSELL-PATTON PLAYERS: St. Albans, Vt., May 20-25.
REDMOND DRAMATIC: Wahoo, Neb., May 20-25.
RHÉA (Hortense Rhéa, mgr.): Cohoes, N. Y., May 22, Bennington, Vt., 23, Johnstown, N. Y., 24, Lyons 27, Ithaca 28, Oswego 29, Rome 30, Watertown 31, Plattsburg June 1.
RICHARD MANSFIELD (John P. Slocum, mgr.): New York city April 23—indefinite.
SADIE MARTINOT: New York city May 13-25.
SIDE TRACKED (Jule Walters, mgr.): Dubuque, Ia., May 21.
SAWTELLE DRAMATIC: Haverhill, Mass., May 20-25.
STUART ROBSON (W. R. Hayden, mgr.): Jackson, Mich., May 21, Lansing 22, East Saginaw 23, Bay City 24, Traverse City 25, Grand Rapids 27, Muskegon 28, Kalamazoo 29, South Bend, Ind., 30, Logansport 31, Ft. Wayne June 1.
SPOONER DRAMATIC: Danville, Ill., May 20-25.
SAMSON (J. Walter Kennedy): Brooklyn, E. D., May 20-25.
STILL ALARM: Philadelphia, Pa., May 20-25, New York City 27-June 1.
TEMPTATION OF MONEY: Newark, N. J., May 20-25.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Watertown, N. Y., May 21, Ogdensburg 22, Oswego 23, Syracuse 24, 25, Auburn 27, Geneva 28, Rochester 29, 30, Denver, Col., June 3-8.
THE STOWAWAY: Caribou, Me., May 21, Woodstock 22, St. Johns, N. B., 23-25.
TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.
TRILBY (Eastern; W. A. Brady, mgr.): Boston, Mass., May 13—indefinite.
TRILBY (Southern; W. A. Brady, mgr.): Providence, R. I., May 21-22, Springfield, Mass., 23-25, New Britian, Conn., 27, New Haven 28, 29, Middletown 30, Waterbury 31, Bridgeport June 1.
THE BURGLAR (A. Q. Scammon, mgr.): Chicago, Ill., May 19-25.
THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): Wooster, O., May 21, Salem 22.
THE SMUGGLERS (Wolford and Holmes, mgrs.): Chicago, Ill., May 20-June 1.
TWO OLD CRONIES: Vancouver, B. C., May 21, 22, Nanaimo 23, Victoria 24, Port Townsend, Wash., 25, Portland, Ore., 27-29.
TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.
THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Denver, Col., May 20-June 1.
TONY FARRELL: Hamilton, Ont., May 22, Woodstock 23, London 24.
TENNESSEE'S PARDNER: Harlem, N. Y., May 20-25.
TUCKER DRAMATIC: Keokuk, Ia., May 20-25.
TWO SISTERS: New York city May 20-25.
ULLIE AKERSTROM (Gus Bernard, mgr.): St. John, N. B., May 27-June 8.
UNCLE TOM'S CABIN (Davis'): Detroit, Mich., May 20-25.
UNCLE TOM'S CABIN (Perry's): Ackley, Ia., May 23, Parkersburg 25.
VAN DYKE AND EATON: Fond du Lac, Wis., May 20-22, Sheboygan 23-25, Manitowoc 27-29.
VILLAGE TINKER (Frank W. Prescott, mgr.): Marquette, Mich., May 23-25, Red Jacket 27-29, Lake Linden 30-June 1, Hancock 3-5, Houghton 6-8.
WILLIAM BARRY: New London, Conn., May 21, Middletown 22, Meriden 23, New Britain 24, Hartford 25, Boston, Mass., 27-June 1.
WILLIAM MORRIS (Lost Paradise): Chicago, Ill., May 20-25.
WHITE SQUADRON: Montreal, P. Q., May 20-25.
WARD STOCK (Ralph A. Ward, mgr.): Wickford, R. I., May 20-22, Attleboro, Mass., 23-25, Chelsea 27-June 1.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Long Branch, N. J., May 20-25, Atlantic City 27-June 1.
WILSON BARRETT: Jersey City, N. J., May 20-25.
W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25-June 1.
WORK AND WAGES: West Liberty, Ia., May 20-22, Marion 23-25.

OPERA AND EXTRAVAGANZA.

ALADDIN, JR. (David Henderson, mgr): Chicago, Ill. May 20—indefinite.
AMERICAN OPERA: Cleveland, O., May 20—indefinite.
BIRTH OF VENUS: Chicago, Ill., May 20-25.
BOSTONIANS (Barnabee and MacDonald): Philadelphia, Pa., May 20-June 1.
CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.
CAMILLE D'ARVILLE OPERA: New York city May 27—indefinite.
CAMPOBELLO GRAND OPERA: Charleston, S. C., May 20-June 1, Augusta, Ga., 3-6.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Newark, N. J., May 20-25.
FERENCZY OPERA: New York city May 14—indefinite.
FENCING MASTER (F. C. Whitney, mgr.): Livingston, Mont., May 21, Jamestown, N. D., 22, Fargo 24, Brainerd, Minn., 25, Milwaukee, Wis., 27-June 1.
1492 (E. E. Rice, manager): Boston, Mass., May 20—indefinite.
HEINRICH'S OPERA: Washington, D. C., May 20-June 1.
IOWA STATE BAND (Frederick Phinney, mgr.): Memphis, Tenn., May 11-22.
LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs): New York city April 29—indefinite.
LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—May 25.
PRINCE PRO TEM (Charles L. Robbins, mgr.): Cleveland, O., May 20-25, Harlem, N. Y., 27-June 1, Philadelphia, Pa., 3-July 13.
PYKE OPERA: Salt Lake City, Utah, May 20-indefinite.
ROBINSON OPERA (Charles N. Holmes, mgr.): Sandusky, O., May 20-25, Youngstown 27-June 1.
SOUSA'S BAND (D. Blakely, mgr.): Chicago, Ill., May 20-25, Milwaukee, Wis., 26, Grand Rapids, Mich., 27, London, Ont., 28, Toronto 29, Buffalo, N. Y., 30, Ottawa, Ont., 31, Montreal, P. Q., June 1, 2, Quebec 3, St. John, N. B., 4, 5, Halifax, N. S., 6, 7, Moncton, N. B., 8.
THE PASSING SHOW (Canary and Lederer, mgrs.): Des Moines, Ia., May 21, Omaha, Neb., 22, 23, Lincoln 24, St. Joseph, Mo., 25, Kansas City 26-June 1, Cleveland O., 3-5, Erie, Pa., 6, Buffalo, N. Y., 7, 8.
TAVARY GRAND ENGLISH OPERA: Brooklyn, E. D., May 20-25.
TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): Harlem, N. Y., May 20-25.
WILBUR OPERA: Buffalo, N. Y., May 20—indefinite.
WHITNEY OPERA (Rob Roy): Brooklyn, N. Y., May 20-25.

MINSTRELS.

THATCHER AND JOHNSON (Frank Dumont, mgr.): Pittsburg, Pa., May 20-25.
VREELAND'S (T. D. Middaugh, mgr.): Hastings, Pa., May 21, Ebensburg 22, Leechburg 25, McDonald 27, Evans City 29, Butler 30.

VARIETY AND BURLESQUE.

AMERICAN GAIETY GIRLS: New York city May 20-25.
A JAY CIRCUS: Newark, N. J., May 20-25.
BALDWIN AND YOUNG (Sam. M. Young, mgr.): Dayton, O., May 20-25, Columbus 27-June 1.
CITY SPORTS: New York city May 20-25.
CASINO GIRLS: Boston, Mass., May 20-25, New York city 27-June 1.
CITY CLUB: Philadelphia, Pa., May 20-June 1.
FAY FOSTER: Baltimore, Md., May 20-25.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): New York city May 20-25.
HARRY W. SEMON'S EXTRAVAGANZA: Detroit, Mich., May 20-25, Buffalo, N. Y., 27-June 1, Pittsburg, Pa., 3-8.
KALISFIELD'S ORPHEUM STARS: Green Bay, Wis., May 20-22.
LADIES' CLUB: Brooklyn, E. D., May 20-25.
LILLY CLAY: Chicago, Ill., May 20-June 1.
MILACO'S EXTRAVAGANZA: Philadelphia, Pa., May 20-25.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): New York city May 13-25.
RENTZ-SANTLEY: Providence, R. I., May 20-25.
REILLY AND WOOD: Fresno, Cal., May 23-25.
REEVES AND PALMER: Washington, D. C., May 20-25.
RAYMOND-STARR VAUDEVILLES: Worthington, Minn., May 22, Sanborn, Ia., 23, Spencer 24, Boone 25, Le Mars 27.
SAM T. JACK'S EXTRAVAGANZA: Cleveland, O., May 20-25.
TONY PASTOR: Chicago, Ill., May 6-25.
WHITE CROOK (Alex. D. Gorman, mgr.): Pittsburg, Pa., May 20-25.
WATSON SISTERS: Harlem, N. Y., May 20-25.

CIRCUSES.

BARNUM AND BAILEY'S: Pittsburg, Pa., May 21, Steubenville, O., 22, Wheeling, W. Va., 23, Zanesville, O., 24, Newark 25.
RINGLING BROTHERS': Fort Wayne, Ind., May 22.
JOHN ROBINSON'S: Chicago, Ill., May 13—indefinite.
SELLS BROTHERS': Cleveland, O., May 21, Erie, Pa., 22, Dunkirk, N. Y., 23, Buffalo 24, 25.
SCRIBNER AND SMITH'S: Thompsonville, Conn., May 22, Stafford Springs 23, Palmer, Mass., 24, Ware 25.
WELSH BROTHERS': Lebanon, Pa., May 23-25, Elizabethtown 27, Mount Joy, 28, Parkersburg 29, Coatesville 30, Downingtown 31, West Chester June 1.
W. H. HARRIS': Columbia, Pa., May 22, Reading 23, 24, Pottsville 25.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Aurora, Ill., May 20-22.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Dover, Me., May 20, 21, Ellsworth 24, 25, Waterville 27, 28.
BUFFALO BILL'S WILD WEST: Albany, N. Y., May 21, Pittsfield, Mass., 22, North Adams 24, Greenfield 24, Holyoke 25, Springfield 27, Waterbury, Conn., 28, Danbury 29, Bridgeport 30, New Haven 31-June 1.
COYLE'S MUSEUM: Houston, Tex., May 20-25.
E. F. GORTON'S: Rosedale, Mo., May 23.
KELLAR (Dudley McAdow, mgr.): Muskegon, Mich., May 21, Grand Rapids 22, Ft. Wayne, Ind., 23, Lima, O., 24, Kenton 25.
MRS. GEN. TOM THUMB: Minneapolis, Minn., May 20-25.
NORRIS BROTHERS' EQUINE AND CANINE CARNIVAL (H. S. Rowe, mgr.): Amsterdam, N. Y., May 22, 23, Schenectady 24, 25, Troy 27-June 1, Albany 3-8.
ROCHE: Marshalltown, Ia., May 20-25.
RENTFROW'S PATHFINDERS: Salida, Col., May 20-25.
SYLVAN A. LEE (Hypnotist: Thomas F. Adkin, mgr.): Elkhart, Ind., May 20-25, South Chicago, Ill., 26-June 2, Ridgetown, Ont., 3-8.
TEXAS HARRY'S WILD WEST: Kansas City, Mo., May 20-June 1.
THE BALDWINS: Portland, Me., May 20-25, Boston, Mass., June 3-22.
THE FLINTS (Hypnotists; L. J. Meacham, mgr.): Bloomington, Ill., May 20-25.
WELLS' WONDERLAND: Houston, Tex., May 20-29.

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THE FOREIGN STAGE.

IRVING AS DON QUIXOTE.

LONDON, May 15.

If the one-act piece by the late W. G. Wills, entitled Don Quixote, has any measure of success it will be chiefly due to Mr. Irving's admirable impersonation of Cervantes' hero. The piece itself is poorly made, and the atmosphere of chivalry which made the success of the marvelous book is entirely lost.

As the play opens, Don Quixote is making preparations for his departure. He talks in high-flown language about chivalry, and is clumsily armed by the phlegmatic Sancho. In the second scene he is in the inn-yard keeping guard over his armor. The muleteers enter, begin battle, and he is worsted. Finally Dulcinea del Toboso is introduced to him in the person of a maiden with orange-colored hair.

The first-night audience and the critics received the play coldly, but were warm in Mr. Irving's praise. He is conceded to be the ideal Don Quixote, and the little play will probably last in his repertoire.

R. C. CARTON'S NEW PLAY.

Last Thursday an original play by R. C. Carton entitled The Home Secretary was produced at the Criterion Theatre with fair success.

The story is as follows: Duncan Frendel and his wife Rhoda have drifted apart. She at first thought he would develop into a philanthropic independent member; he has become a successful party man and a cabinet minister instead. A constant caller at the Frendel residence is a Morris Lecaile, whose real name is Dangerfield, a proscribed Anarchist. Frendel has a clue obtained from a former associate of Dangerfield's. A letter comes with regard to the whereabouts of the criminal and Frendel's nephew and secretary Frank is entrusted with the missive and is instructed to place it safely in a dispatch-box in the Home Secretary's study. Dangerfield tries to persuade the young man to let him look at the epistle, but Frank refuses and Dangerfield ventures into the study at midnight and to try and pick the lock of the dispatch-box. While he is thus engaged Rhoda, who has been dozing in an arm-chair, awakes and sees him at his work. She is demanding an explanation when Frendel, who suspects his wife is fond of Lecaile, enters and also demands an explanation. Appearances are against Mrs. Frendel but Dangerfield to clear her reputation, owns his identity and the husband permits him to depart.

The interest is well sustained and the dialogue is unusually good and occasionally brilliant. Charles Wyndham was very successful in the title-role. Julia Wilson played the wife and Lewis Waller Dangerfield. W. B. S.

VALABREGUE'S MADAME'S PUPPETS.

PARIS, May 11.

The well-known and eccentric comic playwright, Albin Valabrègue, who lately abjured the Jewish faith, turned Catholic and began proselytising by word of mouth all over France, has returned to his old love—for a while at all events—and has produced a new vaudeville, Les Pantins de Madame, which is a cross between a farce, a serious comedy and a parody.

It is decidedly funny. It aims—but unsuccessfully—at being something more than low comedy. Lastly it is a palpable skit on Alexandre Dumas fils' L'Ami des Femmes and La Princesse de Bagdad.

Madame's Puppets are all the men characters in the very slight plot, including Monsieur, an old and silly husband of a young, pretty and very sharp wife. The foolish fond old man keeps singing the praises of a young friend of his wife's, a caricature of Dumas' M. de Ryons—l'ami des femmes—who flatters himself that he knows all about women and has but to glance at one to read her character.

Exasperated at the illness of her husband, Madame determines to show him how she could hoodwink him if she but wished, and has no difficulty in persuading the virtuous young friend whom he extols hourly to spend the night with her at an inn.

Of course she indirectly apprises her husband of the appointment. He turns up, finds her with her hair down—the scene is a parody of the scene in the Princesse de Bagdad between Lionnette and Nourvady in Nourvady's house—and she soon convinces him that she might easily have played him false, and convinces her would-be lover that he has been befooled also.

THE SOCIAL THEATRE.

Although as yet but in its infancy, the Théâtre Social is already on the way, and deserves, to succeed. It was got up not long ago by Madame Paule Minck whose idea was to found a popular theatre, in a populous quarter, where the people could listen to plays likely to interest them and considerably above the level of the weak stuff given at most cheap places of entertainment. The Théâtre Social produced the other night a highly interesting drama Claude Gueux, an adaptation by M. Gadot-Rollo, of Victor Hugo's tale "Le Dernier Jour d'un Condamné." The story of the drama is set forth, and the play as a whole is a clever and skilful piece of writing, in spite of a slight tinge here and there of bombast.

Claude Gueux, the hero, is an honest mechanic, illiterate and uncultivated, but with a good heart and strong feelings. The first act presents a slightly overdrawn picture of the honest workmen's innocent enjoyment of pay-day. The second, too, sets forth the same characters at work in a somewhat too rosy light. They sing and cut very innocent jokes and cry, "Vivent les Gendarmes!" But the scene is good nevertheless. The workmen toiling at the anvil are capitally acted, and every detail of stage-setting is good. The plot turns on the villainies of a foreman who drinks, embezzles and ill-treats his men. He exasperates Claude to such an extent that the latter answers back, and consequently is dismissed on the spot.

La Misère is the third act. Claude and his wife and baby are starving. He is turned away from every door, she is refused work, as she is discovered to be only Claude's mistress, and at length Claude rushes out and returns with a watch he has stolen. He is soon caught and hurried off to prison.

In the prison, where act four takes place, Claude mopes himself half mad and is pursued with the thought that the turnkey is the hated foreman, whom he resembles in face. At last in a frenzy he murders him, is tried, and condemned to death.

THE CENSORS KICKED.

The last scene is enacted in the condemned man's cell. His reprieve is not granted, and he goes out to the scaffold. The execution was originally intended to take place on the stage, but the censors who well-nigh forbade the piece altogether struck at this.

The whole interest of the drama—which, by the way, is, of course, a piece "with a purpose," and an obvious one—centres in Claude Gueux, magnificently impersonated by Taillade, the veteran actor of seventy-three years of age, who still displays an intensity of passion, a depth of feeling without an atom of rant, and a masterly skill, to which very few actors have attained.

Loie Fuller's farewell night at the Comédie Parisienne was a triumph for the American dancer. The audience, usually very much the reverse of enthusiastic in Paris, displayed quite an Anglo-Saxon capacity for bringing the house down with applause, and finished up by escorting in numbers their favorite's carriage almost to her home. L. JERROLD.

ROVETTA'S REALITY.

ROME, May 12.

Reality is the only new piece we have had in Rome during the past month. It is by Signor Rovetta. The piece was attentively followed from beginning to end—and the author was called for several times during the piece, but appeared only at the end.

This is the plot: Frank Guarnaralo is an idealist, and has consecrated all his life to the founding of a workingman's union. After ten years of this work, and when his popularity is at its zenith, he is accused of receiving large sums of money from his wife from whom he is separated, and who is leading an irregular life away from him. The accusation is false, but as he cannot clear himself, he is "boycotted" by all his former friends. His daughter is also abandoned by the man to whom she was engaged for the same reason. In conclusion, she proposes that her father and she should kill themselves—and this they do.

Nothing more disappointing than this end can be imagined, and you will not be surprised that the play did not take with the public, notwithstanding the calls for the author. The actors, as is generally the case when they feel a failure, seemed paralyzed, and could not work up their parts at all.

GOLDONI'S PLAYS STILL POPULAR.

It is quite a treat to turn to Italy's greatest farce writer, Goldoni, whose plays are as fresh now as ever. If you doubt me read his Marriage at Auction. It has been given recently for the first time this century, and you would think it was written yesterday. Pandolo advertises for a husband for his daughter, to whom he promises a rich dowry. The candidates are to present themselves at the inn where Pandolfo and his daughter are staying. In this same inn there is a quiet and respectable tradesman with his daughter. The first candidate happens to see this girl and really falls in love with her, thinking at the same time that it is she who is put up for auction. The rich girl is in love with the innkeeper, to the disappointment of the many suitors who have answered the advertisement. The most amusing scenes occur, quite as laughable as any French farce, and far more decent

TASSO'S THIRD CENTENARY.

Amongst the treats offered to the Roman public on the occasion of Tasso's third centenary was the performance of his Aminta at the Argatina Theatre. What a splendid thing it would have been, however, if there had been an Edison in Tasso's time, so we might have heard the original artists who first spoke Aminta's melodious lines. Well, we might say the same of our own Shakespeare—and I doubt much if the artists of Shakespeare's time spoke his lines as superbly as they are now spoken by our great actors and actresses, and the same, no doubt, may be said of the artists of Tasso's time. Nevertheless, if but for curiosity's sake, we should have liked to have heard the original through a three hundred-year tube!

Aminta is not a success on the stage. Its verses are pretty to read, but on the stage they sound childish—the loves of nymphs no longer interest us, excepting in ballet form. In honor of Tasso, the Queen honored the performance with her presence—and stayed till the end. Dear, sweet, patient angel that she is! And for her sake, others also remained till the end, her smiles consoling everyone for his sacrifice.

PINERO'S GOVERNESS IN ITALIAN.

Pinero's Governess has been a great success here. I advise impecunious Italian teachers in New York to turn their leisure hours to account and translate some New York successes into Italian. They would find this pay better than teaching. S. P. Q. R.

NOTES FROM AUSTRALIA.

SYDNEY, N. S. W., April 15.

The sudden death of Sir Robert Duff, Governor of New South Wales, combined with the season of Lent, have naturally had their effect on theatrical business in this Colony. The Masqueraders, a truly fine performance by the Brough and Boucicault company, noticeably suffering. The Case of Rebellious Susan has, however, run to very fair business. Grace Noble, as Lady Sue, quite captivated our critics by her splendid portrayal of so delicate a character.

On Saturday next An Ideal Husband will commence a six-night's run, after which the company will visit Newcastle and Brisbane (Queensland). The Royal Comic Opera company, just returned from a highly successful New Zealand tour, will then occupy Williamson and Musgrove's Lyceum.

George Rignold has reopened Her Majesty's with a revival of Hugh Conway's Called Back, he himself resuming his old character of Paolo Macari, the Polish spy.

Bland Holt has closed his dramatic season at the Royal, where he has coined money during his three months' lease. Melbourne is the scene of his next campaign.

MAGGIE MOORE'S EYE ON AMERICA.

Maggie Moore (Mrs. J. C. Williamson) is now at the above theatre with a burlesque company, appearing in Little Jack Shepherd. She still has intentions of revisiting America when a suitable opportunity offers.

An entertainment on the lines of the London German-Reeds has been produced here, but without any success.

R. S. Smythe is now managing a lecture tour for the Rev. H. R. Haweis, who arrived by the last Canadian mail boat. He is the author of "Music and Morals," now in its seventeenth edition, and besides holds the position of musical critic to London *Truth* and *Pall Mall Gazette*.

Janet Achurch and her husband Charrington have put off their Australian visit for a time on account of Elizabeth Robbins having offered the lead in Ibsen's Little Eyolf, of which she holds the English rights, to Miss Achurch.

Another fête in aid of the Distressed Actors' Fund is likely to eventuate during the visit of the Gaiety Girl company.

THE GAIETY'S GIRLS ARRIVAL.

The Gaiety Girl company arrived here by the *Mariposa* on the 3d of this month after an enjoyable trip from 'Frisco, and after a brief stay in Sydney, where they were the guests of Mr. J. C. Williamson, went on by train to Melbourne, where they opened on Saturday night last. They speak well of the way they were treated during their American tour. During the mail boat's stay at Auckland the whole company visited the performance of Ma Mie Rosette by W. Sell's Comic Opera company. Charles Ryley, who was carried on board at 'Frisco, is quite set up by his voyage and looks as robust as ever.

C. E. Verner, an American comedian (Irish specialty), is now appearing at the Theatre Royal, Melbourne. He scores in Arrah, The Shaughraun and other of the late Dion Boucicault's dramas.

Frank Stayton, a rising young Australian actor and playwright, whose forte is eccentric comedy, has left for England, and will try his luck in London.

J. V. Twinning, who since leaving Australia has settled at Calcutta as lessee of the Corinthian Theatre, the scene of Mrs. Brown Potter's Indian triumphs, has recovered from his illness, and leaves for England this month.

Alfred Dampier has sold the English provincial rights of Robbery under Arms, and is now securing novelties with which to return to Australia.

Charles Arnold and company are now in Brisbane, Queensland, with Charley's Aunt, Hans the Boatman, and Captain Fritsy.

Thoroughbred, Ralph R. Lumley's latest success at Toole's, London, has been secured by Messrs. Brough and Boucicault.

Mr. George Musgrove has returned from New Zealand in advance of Williamson and Musgrove's Comic Opera company.

Mary Weir, the serpentine dancer, returned to Sydney from San Francisco in the *Mariposa*, being a fellow-passenger with The Gaiety Girl company. E. NEWTON DALY.

MELBOURNE, April 15.

The New Boy is being played at the Princess' with great success. It has charmed thousands of playgoers. Large audiences fill the great theatre nightly, and derive great amusement from the very laughable incidents of this clever play. The living pictures are also greatly admired.

A Gaiety Girl is about to take Melbourne by storm. The undertaking has been the most costly which the enterprising firm of Williamson and Musgrove has undertaken.

The delightfully constructed comedy, A Scrap of Paper, has been produced at the Bijou with great success. On Saturday, April 6, most of the dress circle was occupied by a large party from the Austral Salon, and in compliment to them Amy Roselle made a special feature of Tennyson's Rizpah. A set scene, illustrating a cold and cheerless room, with the snowflakes fluttering in the casement, formed the background for the central figure, the dying old woman who tells the story of her son's wrong-doing, and her theft of his bones. The story was told with thrilling effect. On Saturday, April 13, Man and Woman will be produced for the first time in Melbourne.

Bland Holt's forthcoming season at the Royal is likely to be a memorable one, as he has several important plays to produce. The Span of Life is the first, which is to be on April 13. It includes a number of favorites, as well as the genial manager and his popular wife.

The Oxford is playing to good houses with its variety show. It is under the capable management of Tom Perman.

Harry Richards, armed with new songs and provided with entire change of programme, is "booming" at the Opera House. The place is packed every night with aristocracy, who have discovered that variety shows are quite respectable and only cost two shillings.

Mr. George Lash Gordon, a well-known actor and member of the Brough and Boucicault company, died on the 19th of March of some lung trouble. Some years ago Mr. Gordon came out under contract, and since then had made many friends.

On the arrival of the New Gaiety company, we are to have another big Williamson and Musgrove theatrical fete in aid of the Musical and Dramatic Association.

On the 20th March the performance at the Princess' was a specially brilliant one, being in a nature of a theatrical farewell to His Excellency the Governor and Lady Hopetown.

Harry Marshall, the comedian, burst a blood vessel when traveling in the train in Brisbane on March 16, and died a few minutes afterwards.

The Maggie Moore company concluded their Melbourne season with Struck Oil to a crowded audience, and a short Sydney season follows, and then Maggie Moore is off to America.

Duncan Macallum has arrived in Tasmania, and is making arrangements for the appearance of Cunard's Vaudeville company. He expects Helen Gordon, a well-known American operatic artist, to visit Australia shortly.

Mr. Coppin's clear profit over the last Maggie Moore Struck Oil season amounted, it is said, to £1,400.

They say that Bland Holt has made £5,000 at Sydney during his last season.

Walter Bentley seems to have hit upon a highly speculative idea, according to the New Zealand *Press*. He offers £15,000 for specially manufactured stamps of the value of £20,000. With the difference between the price paid and the face value, he undertakes to run a lecture tour with a first-class set of illustrations, and also to publish a newspaper description of the colony.

Madame Melba got her first salary of £10 a week from Williamson and Musgrove. If she sings for the firm in September next she will get £200 a week.

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NOTES FROM ABROAD.

The new theatre Adrian and four adjoining houses in Rome were burned to the ground last Tuesday. It is believed the theatre was fired by anarchists.

J. H. Barnes, as agent for George Lederer, has sold all the British rights to the play Incog., known in England under the title of Tom, Dick and Harry, to Frank Curzon.

E. H. Vanderfelt will produce his play, Revenge, in Birmingham this month, and than take it on tour before venturing in London.

Mrs. Langtry will appear at the Grand Theatre, Islington, for a fortnight, beginning on June 3.

The first performance of the opera Fortunio, composed by Westerhout, was given in Milan on May 16, with great success.

Sara Bernhardt's Renaissance Theatre has closed its doors as its actress-manager is touring in England.

The Comédie-Française has cancelled M. Gintry's engagement at his request without exacting the usual $4,000 forfeit he thus incurred. M. Gintry will accompany Madame Bernhardt to America.

The Shopgirl is reported to be doing remarkable business in London at the Gaiety. Shares in the "Gaiety Limited", which could be had readily for five shillings each a few months back, are now quoted at seventeen shillings and the stock is still going up.

J. L. Toole will begin a five months' provincial tour in August. He has completely recovered from his late illness.

A copyright performance of William Gillette's play, Secret Service, was given at Terry's Theatre, London, on May 10.

The production of The Second Mrs. Tanqueray in Berlin is reported to be a failure.

A. W. Pinero's play, The Magistrate, will be produced shortly in French in Paris. Pierre Berton, of the Comédie-Parisienne, will produce it.

Herr Humperdinck, the author of Hansel and Gretel, is said to be the busiest of modern musicians.

AT THE AMERICAN EXCHANGE.

Henry E. Abbey was a caller at the American Theatrical Exchange the other day. He expressed himself as surprised and pleased with the efficiency of its system. All the attractions controlled by Abbey, Schoeffel and Grau are being booked through the American Theatrical Exchange. During the past week dates have been made for the following: N. C. Goodwin, Herrmann, Thomas W. Keene, Charles Frohman's companies, Hoyt and McKee's attractions, W. A. Brady's enterprises, Sidney R. Ellis' Bonnie Scotland and Darkest Russia, M. B. Leavitt's attractions, E. J. Abrams' companies, Sadie Martinot, Gladys Wallis, and Joe Cawthorn. L. M. Crawford, representing his own chain of theatres in the West, has taken desk-room for the season, and Cud. Given, representing William Foster's theatres in Des Moines, will make his headquarters at the American.

IN A BIG CITY.

Robert Gaylor is enthusiastic regarding his new play In a Big City, in which he will star under W. A. Brady's management. The scenes are laid in New York, and the characters are local. The Bowery, Castle Garden and the City Hall are a few of the scenes that will be represented.

AT THE THEATRES.

Grand—The Lily of Killarney.

Romantic Irish opera in three acts. Music by Sir Julius Benedict. Revived May 20.

Eily O'Connor	Helen Bertram
Anne Chute	Emma Siebert
Mrs. Creegan	Kate Michelena
Sheelah	Katherine Griffiths
Hardress Creegan	Charles Bassett
Myles-na-Coppaleen	Payne Clarke
Father Tom	Graham Reed
Mr. Corrigan	Harry Dodd
O'Moore	F. W. Regas
Hyland	George Martin
Danny Mann	Wm. T. Carleton

The Lily of Killarney, which was first produced in New York about twenty years ago, was revived at the Grand Opera House last evening by a competent company, under the management of Messrs. Parry and Van den Berg.

Mr. Parry is an experienced stage manager, and in staging the opera had the advantage of being familiar with the manner in which The Lily of Killarney has been given in Ireland and the English provinces. His associate, Mr. Van den Berg, is the musical director of the present production, and was formerly one of the principal musicians of the Carl Rosa company in England, so that he, too, had the advantage of experience in regard to European per ormances of The Lily of Killarney.

The story is simply an operatic version of The Colleen Bawn. It seems somewhat incongruous to hear Danny Mann break out with a baritone solo, and to listen to Myles-Na-Coppaleen warble his brogue in a high tenor register. But Sir Julius Benedict's music is sufficiently melodious to atone for a large assortment of dramatic inconsistencies.

The cast last evening was distinguished by the appearance of William T. Carleton as Danny, the role he originally acted with the Clara Louise Kellogg company on Oct. 21, 1875. He sang with artistic ease and finish and was dramatically effective throughout the performance.

Emma Siebert, a daughter of Police Captain Siebert, made her professional debut on this occasion. Making all due allowance for pardonable nervousness, it cannot be said that she evinced any pronounced qualifications for the operatic stage either from a vocal or histrionic standpoint. She possesses a pleasing personality and a cultivated but rather diminutive voice. To succeed as a principal in opera nowadays requires something more than a pretty parlor voice.

Payne Clarke was excellent as Myles-Na-Coppaleen. He sang delightfully and acted with telling results. Charles Bassett proved competent, but by no means remarkable as Hardress Creegan.

Helen Bertram, barring a most inartistic tremolo, was vocally effective as Eily O'Connor, and her acting in dramatic episodes won her considerable applause.

Kate Michelena as Mrs. Creegan, Graham Reed as Father Tom, Harry Dodd as Mr. Corrigan, and Katherine Griffiths as Sheelah all did good work.

The Irish jig incidental to the opera was danced by a corps de ballet, and sent delight to the souls of the gallery contingent. The chorus people gave evidence of having been well drilled, and the opera was well conducted throughout.

The Lily of Killarney will be repeated on Wednesday and Saturday nights. Faust will be the bill for this (Tuesday) evening and at the Saturday matinee. Thursday night will be devoted to Cavalleria Rusticana and the humorous ballet Coppelin, and Trovatore will be sung on Friday night.

American.—Charlotte Corday.

Mrs. Potter and Kyrle Bellew, supported by their excellent company, began a week's engagement at the American last evening in Charlotte Corday, which received its original production by the same cast at the Herald Square earlier in the season.

In Charlotte Corday are pictured vividly some of the most horrible features and incidents of the French Revolution, but instead of mere sanguinary sensationalism, the authors (whom rumor says are none other than the stars themselves) have employed a convincing realism which enthralls the spectator and keeps the close, though horror-stricken, attention of the audience until the fearful end.

The great fervor and patriotism of Charlotte Corday are intensely portrayed by Mrs. Potter, and her complete absorption in the role makes one forget her peculiar mannerisms of speech. Her exquisite grace and beauty are admirably suited to the part.

Kyrle Bellew's Marat is a work of genius. His make-up is most repulsive, and his characterization of the unspeakable tyrant is consistent and powerful.

Harry Chanfrau was a dignified Abbe, Verner Clarges an excellent D'Armont, Arthur Bowtree an earnest Adam Lux, and Mason Mitchell a capital M. David. The other parts were all well taken, and the mob was especially good.

The scenery was handsome and appropriate throughout.

The fine audience, which was very large, was most enthusiastic.

Charlotte Corday will be given each night this week except Thursday and Friday, when Francillon will be presented. Next week, Chauncey Olcott.

Tony Pastor's.—Vaudeville.

Vesta Tilley remains the bright particular star at Tony Pastor's Theatre. This charming little comedienne seems to be more fascinating than ever in the new songs she gives us. She sang all of her characterizations which have become so popular last evening and received encores for every one.

But there is much else of interest on the programme at Mr. Pastor's house this week besides Miss Tilley's entertaining performance.

The Russell Brothers in their comedy sketch of the Irish chambermaids were, as usual, decidedly clever. They are two of the most amusing female impersonators on the vaudeville stage. Their humor is seldom too boisterous or overdone.

Florence Bindley, erstwhile star in The Captain's Mate, gave some musical selections which were well received, and Mathews and Bulger, comedians, were particularly amusing in their way.

Quite clever was the comedy interlude given by Monti Collins and Norma Wills. Miss Kamochi performed some clever feats of magic, and the Wood Sisters, vocalists, sang several duets with good effect.

Pantomime was represented by three Bouffons, George, Nealy, and Lewis. These performers gave an amusing finale to the evening's entertainment by a series of contortion and tumbling feats.

Fourteenth Street.—The Corner Grocery.

Daniel Sully revived The Corner Grocery last Monday night at the Fourteenth Street Theatre. The play had not been seen in New York for some time.

Mr. Sully presents his well-known comedy with a very good company. Several clever specialties are introduced, notably songs by the Manhattan Four, a clever quartette of quaint singers.

Daniel Sully as Michael Nolan repeats a clever performance with which metropolitan theatregoers are familiar. Al. H. Wilson, one of the best delineators of German character on the stage, was very funny as Budweiser; James T. Kelly, lately with A Railroad Ticket, played Jimmy Nolan, Michael's son, and made a mischevious boy, indeed. Mr. Kelly also introduced with success a song entitled "Pretty Mamie Carey." Susan Martin was the Mrs. Nolan and Gerome Edwardyi, Jennie Burke. Both characters were well played.

Proctor's.—Vaudeville.

The novelties offered in the continuous performance at Proctor's have resulted in substantial returns at the box-office.

The current bill includes George Fortescue and Richard Gorman in whimsical burlesque foolery; the four Richards in sensational acrobatic feats; Mlle. Fougère, the chanteuse excentrique, and Press Eldridge, the burnt-cork comedian.

Others in the long list of entertainers are the Three St. Felix Sisters, Varnum and Seymour, Lynch and Jewell, Smith and Fuller, Pauline Chapman, the Garrisons, Frank Clayton, the Daileys, Kitty Clements, W. C. Davies, Ada Jones, Harry Fenton, and Theodore, the ventriloquist.

Keith's Union Square.—Vaudeville.

There are over forty names in this week's list of specialty artists at Keith's continuous performance at the Union Square.

Among other novelties in the current programme is a scene from New York street life, with Inez Mecusker, the dramatic soprano, as the central figure, being assisted by eight pretty girls and a band of clever boys, representing street urchins.

Other new-comers include the three Yoscarys in a comic acrobatic act, the three Gorman Brothers, the mirth-provoking minstrels; and Proto, the transformation dancer; Topack and Steele provide a new political satire, and Huber and Allyne may be seen in a new farcical sketch.

Koster and Bial's.—Vaudeville.

Marion, Hayes and Marion, assisted by Misses Winship, Bishop and Warren, introduced a new dance specialty at Koster and Bial's on Monday night. It was styled the Student's Frolic and was executed artistically and with pleasing effect. Harriet Vernon sang most of her old and two new songs. She continues as a popular attraction. The remainder of the programme consisted of last week's excellent bill.

At Other Houses.

The Passport, with Sadie Martinot and Max Figman in the principal roles, will continue to be the bill at the Bijou this week.

Too Much Johnson is in its eight month at the Standard.

The Fatal Card will shortly close its prosperous engagement at the Academy of Music.

A Gaiety Girl is providing melody and mirth for large and delighted audiences at Daly's.

The Trilby craze shows no sign of abatement at the Garden.

Richard Mansfield appeared in Arms and the Man at the Garrick last evening, and will devote the rest of the week to his regular repertoire. Thrilby, the operatic burlesque of Du Maurier's novel, is underlined for production at the Garrick next Monday evening.

This is the last week of Little Christopher at Palmer's, of Pudd'nhead Wilson at the Herald Square, and of Sowing the Wind at the Empire.

Tennessee's Pardner was announced as the attraction at the Columbus Theatre this week.

The Twentieth Century Girl, headed by sprightly Mollie Fuller and Dan Daly, is at the Harlem Opera House this week.

The Two Sisters, with Willard Lee in the heavy part, is the attraction at the People's.

BROOKLYN THEATRES.

Columbia.—Rob Roy.

The Whitney Opera company began a week's engagement in De Koven and Smith's new opera, Rob Roy, on Monday evening. There was a very large audience, which grew very enthusiastic as the opera progressed, and encores were frequently demanded. The New York cast appeared, and the principals were warmly welcomed. William Pruette, Richard Carroll, Barron Berthold, Julitte Corden, Jennie MacNichol and Anna O'Keeffe all scored hits. Next week, the Lyceum Stock company.

Park.—Shore Acres.

The wonderful drawing power of James A. Herne's Shore Acres has filled the Park with delighted Brooklynites during the past week, and from the advance sale it is safe to say that the same state of affairs will continue this week. By the end of the week Shore Acres will have had a run of forty performances in Brooklyn, which is a remarkable proof of its popularity with the people of the City of Churches. Next week, Wilson Barrett.

Amphion.—The Major.

Edward Harrigan's revival of The Major seems to take well with the public. Last night's audience at the Amphion was large and appreciative. Mr. Harrigan played Gilfeather very successfully. Mrs. Yeamans as Miranda Bings was unusually funny, and Harry Wright was excellent in the character part of Higgins. Emma Pollock and Hattie Moore were good, as were also John Wild, Joseph Sparks, Charles McCarthy, and Harry Fisher. Next week, an elaborate dramatic version of Faust.

Notes.

A Green Goods Man, with Paul Dresser, is at the Bijou.

Pawn Ticket 210, with P. Aug. Anderson, is at the Grand Opera House.

The benefit at Colonel Sinn's Park Theatre last week given by Augustin Daly's company for the Catholic Young Women's Association was a great success. Every seat in the house was sold.

Walter Kennedy is playing at the Empire in Samson and Delilah.

EDWIN FORREST LODGE BENEFIT.

The benefit for the Edwin Forrest Lodge of the Actors' Order of Friendship at Palmer's Theatre last Thursday afternoon was naked by a capital bill. Thomas Q. Seabrooke and his organization gave the first act of The Grand Vizier; W. H. Crane was seen in the third act of His Wife's Husband, and the second act of Madame Sans Gêne was acted by Mr. Pitou's company. Other volunteers were William Gillette, the Merrilees Sisters, the Craggs and Bessie Bonehill. Flowers were sold in front of the house by the Twelfth Night Girls. The benefit netted about $700.

CHANGE AT THE CASINO.

The Aronsons and the Casino Company are out of the Casino, and it seems hardly likely that they will get back.

Last week the Company was notified by the Bixby estate that unless $12,000—being $9,000 for two years' unpaid taxes and $3,000 for rent overdue—was paid by 9 o'clock Saturday morning, it would be dispossessed.

The money was not forthcoming, and Lawyer George Freifield, agent for the Bixby estate, obtained a dispossess warrant early in the morning from Justice Stiner. City Marshal Louis Lenbuscher called at the Casino before ten o'clock in the morning and served the warrant. Rudolph and Albert Aronson, Treasurer King, and Curtis Bond were found in the box-office. They were compelled to leave the building and the Marshal locked the doors behind them. After he had performed this duty according to law, he allowed the evicted persons to enter again. Messrs. Aronson hurried away immediately afterwards to consult their lawyers.

None of the performers were aware of these legal difficulties and all of them reported as usual. The excitement when the truth was known was intense. Salaries were two weeks in arrears and the dressing-rooms were filled with private effects. The Marshall, however, permitted the artists to go up to their rooms to get their belongings. The musicians were likewise permitted to secure their instruments. One of the chorus girls carried off a handful of snow as a momento of the freeze-out.

August Friefield entered into negotiations on Saturday afternoon with George W. Lederer for a lease of the Casino and it was almost settled yesterday that the firm of Canary and Lederer will secure it. The lease has not been signed, but it may be to-day. If so, the house will be under the new management a week from next Monday with The Mimic World.

Mr. Freifield told a MIRROR man yesterday that he had not seen either of the Aronsons since Saturday. He was surprised that for a matter of $12,000 they should have sacrificed the house, with a rebate of $50,000 due in five years.

The Aronsons claim that by the terms of their lease the $50,000 became theirs on the termination of that lease and the lease, they claim, was terminated by the process of dispossess.

At the office of Guggenheimer, Untermeyer and Marshall, lawyers for the bond-holders, it was said yesterday that no further action was contemplated save to bring suit against the estate for the value of the building.

TWAIN AT THE THEATRE.

Mark Twain (Samuel L. Clemens) occupied a box at the Herald Square Theatre on Saturday night, when he first saw Pudd'nhead Wilson, Frank Mayo's play dramatized from his story of that name.

Twain was recognized by several in the audience, and demands were made for a speech. The author finally stepped to the stage and apologized for his lack of preparation, on the ground that he had been "hemmed in all day by W. D. Howells and other frivolous persons."

"I will only say," he added, "that I congratulate Mr. Mayo. He has certainly made a beautiful play out of my rubbish. His is a charming gift. Confidentially, I have always had an idea that I was well equipped to write plays, but I have never encountered a manager who agreed with me."

Mr. Mayo was called before the curtain, but with the words, "I am too wise to make a speech," he darted from view.

DICKSON AND TALBOTT'S CIRCUIT.

Dickson and Talbott, whose circuit of theatres comprises houses in Ohio and Indiana, have just added Anderson, Ind., making ten theatres in all which they control. Their latest acquisition is a first-class house. It will be ready for opening about Sept. 1. Anderson is a thriving town of 25,000 inhabitants, and is acknowledged to be one of the best one-night stands. They have controlled all the theatres in Indianapolis for the past couple of seasons, and they will still remain under their direction. The two houses in Dayton, O., are also directed by them, as well as the High Street Theatre, in Columbus, O., one of the principal places of amusement in that city. The other cities represented in the circuit are Terre Haute, Lafayette, and Vincennes, all in Indiana. A strong list of attractions have already been booked. Dickson and Talbott's headquarters are at Indianapolis.

HAMMERSTEIN AS AN INVENTOR.

Manager Oscar Hammerstein recently received an estimate from his architects on the cost of making Olympia fire-proof. It was $35,000. Mr. Hammerstein thought that was a lot of money, so he wrapped a cold towel round his head and set his inventive muse to work. The result is that this extraordinary man has invented something that will not only reduce the former estimate to less than $10,000, but will probably make a small fortune for its inventor. Mr. Hammerstein has covered it with thirty-two patents.

ENDING THE SEASON.

Marie Wainwright's season closed in Cincinnati last Saturday.

Down in Dixie closes on Wednesday night in Lynn. The performance there was for the benefit of the Prospect Club. The club gave a supper after the performance to the company.

John E. Brennan in Tim the Tinker closed on May 11 at Union City, Pa.

Dave B. Levis' Uncle Josh Spruceby company, at Waukesha, Wis., on May 4.

Francis Wilson closed his season in Philadelphia on May 18.

Aristocracy closed on May 11 a successful short season.

Finnegan's Ball closed in Pontiac, Mich., on May 18.

William Barry will close on June 1 in Boston. His next season will open in July in California, where he will present a new play entitled Paradise Alley.

Corse Payton will close in Saratoga on Saturday a season of ninety-seven weeks.

The Derby Mascot closed in Montreal on Saturday.

The Bostonians will close in Philadelphia on June 1.

☞ Managers of theatres can announce their Open Time in the Managers' Directory column of THE MIRROR for $14 in a one-inch advertisement for three months.

CUES.

W. A. Tremayne, THE MIRROR's Montreal correspondent, is in the city.

Theatrical Tidings, the best of dramatic press sheets, this week completes its first season. It has met with decided success. During the Summer Frederic Edward McKay will suspend its issue, meanwhile making a trip abroad. *Theatrical Tidings* will resume its weekly appearance at the beginning of next season.

Kathryn Kidder has sailed for Genoa.

Pain's Fireworks Company are again to the fore this season in providing special displays. The order for the celebrations at Kiel, where the United States Navy will be represented by four of the finest ships in the service, the *New York*, *Columbia*, *San Francisco* and *Marblehead*, was secured by Frank Dietz, special agent of the Pain Company. The Kiel Canal will be opened under the auspices of the Emperor of Germany and all the navies of the world will be represented on that occasion.

☞ Note that $8.75 forwarded with your name, line of business and address will entitle you to a double-column card for four weeks in THE MIRROR's advertising columns.

The cast of The Mimic World will comprise Charles Dickson, Dan Daly, David Warfield, R. A. Roberts, Louis Mann, Ross and Fenton, Matthews and Bulger, Lee Harrison, May Howard, Amelia Summerville, Marie Laurens, Virginia Earl, Guyer and Goodwin, Jeanette Bageard, Ethel Stewart, Lizzie and Vinie Daly, O'Neil and Sutherland, Signor Granat, and the Quaker City Quartette.

At the monthly dinner of the Clover Club given last Thursday at the Bellevue Hotel in Philadelphia, Wilson Barrett and Henry J. Bagge were the only representatives of the dramatic profession present. A distinguished company was on hand, and a most enjoyable evening was the result.

L. R. Stockwell will play an eight weeks' engagement as stock star at the Columbia Theatre, San Francisco, beginning early next season.

Elizabeth Bouton, of the Warde-James company, has replaced Florence Everett, and she is winning commendatory press notices under this promotion. She is a sister of Madeline and Mabelle Bouton, both well known in the profession.

W. H. Stuart has been re-engaged by Gustave Frohman to play the role of General Kennion in The Girl I Left Behind Me next season.

For Little Robinson Crusoe, which will be the Summer attraction at the Schiller Theatre, Chicago, the following people have been engaged: Eddie Foy, Marie Dressler, Adele Farrington, Sadie McDonald, Frank H. White, Douglas Flint, and the Crawford Brothers.

R. A. Roberts is staging The Mimic World.

The Campobello Opera company opened the Summer season at the Academy of Music, Charleston, S. C., last night in Lucia, before a large audience.

Helen G. Judson will sail for Europe on May 20 for a Summer vacation. She will be the guest of her cousin, Mrs. William M. Scribner, of St. John's Wood, London.

Judge Lawrence has granted a divorce to Sylvia Thorne from Ben Tuthill.

Robert Graham, Aubrey Boucicault, Charles Kirke, Phillips Toms, Alice Johnson, Grace Golden, Rosa Cooke, Mlle. Selma, and W. F. Mafflin are in the cast of Herbert and Jakabowski's comic opera, The Birth of Venus, which opened at Hooley's, Chicago, last (Monday) night.

In view of the success of Sowing the Wind revival at the Empire Theatre, the season, which was to have closed at that house last Saturday, has been extended until further notice.

Charles F. Tingay recited "The Sacrilegious Gamesters" and "Eugene Aram's Dream" at A. Z. Chipman's benefit at Milton, Mass., last Thursday. Mr. Tingay is writing a new comedy for his wife, Ada Gray, which he will name Nearly Two. Miss Gray will not go to England this Summer, and has disposed of the time booked for her to B. Henderson Howatt of Liverpool. She will rest until the beginning of her season in September.

Lillian Swain is playing ingenue roles in Ada Rehan's company.

Margy B. Knapp, having closed a thirty weeks' season with the Milton Aborn Opera company, has accepted a position in The Little Tycoon, which is to run through the Summer at the Broad Street Theatre, Philadelphia.

Charles A. Loder has decided not to star next season, and has signed with Davis and Keogh.

W. A. Tremayne, THE MIRROR's Montreal correspondent, is in town. Mr. Tremayne is here for the purpose of consulting Logan Fuller, his colaborator on a play for Robert Hilliard, which the actor has accepted and will produce next season.

Edward Webb arrived in town last week, having just closed his season with the Calhoun Opera company.

The artistic and vocal success of The Tzigane was made by Hubert Wilke as Kazimir. This admirable singer and actor has seldom been seen and heard to greater advantage.

Ilda Orme sailed for London on Saturday. She will spend the Summer traveling on the continent, after a short stay in Paris.

Stella Madison has been engaged for the Murray-Lane Opera company, which will provide comic opera for the theatregoers of Cleveland during the Summer. Miss Madison is a bright little woman, and will make her mark if given an opportunity.

Alice Johnson has joined Whitney's Birth of Venus company at Hooley's Theatre, Chicago, where she opened with the company last Sunday night.

Gilberti Learock and Tony Williams have been specially engaged for Monroe and Rice's supplementary season in My Aunt Bridget.

Helen Guest, late of Wilfred Clarke's company, has returned to Boston for the Summer.

A roof-garden is to be opened on the building corner of 101st Street and Columbus Avenue.

The tour of Madame Réjane through the country continues to be patronized poorly by the public. The Chicago engagement was a frost, according to the papers there.

Stephen Fiske, dramatic editor of the *Spirit of the Times*, has recovered from his long illness.

Marie Burroughs played Leah in Leah the Forsaken for the first time last week at the Boston Museum. The impersonation was rather disappointing, it is said.

Harry Miller will sail for London on June 1.

Daniel Frohman will sail for New York from England next Saturday.

Eddie Foy and Marie Dressler went to Chicago yesterday (Monday) to play in Little Robinson Crusoe at Schiller's Theatre.

Alexander Clarke has been engaged to play Svengali in Mr. Mansfield's burlesque of Thrilby.

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."

AS the aphorism goes, it is an ill-wind that blows good to nobody. And perhaps this truism may be stretched to cover even an earth quake, for the survivors of such a shock, though they may have less property than before, also find less competition.

There has been an ill-wind blowing on theatrical ventures—or to be literal, on a certain class of theatrical ventures—now for some seasons. To some, it may seem to have been a whirlwind. And the skies have been clouded much of the time, in accordance with the general business weather.

There are few stars that can assert their light in a clouded sky. There have been many theatrical stars who during the past two or three seasons have been unable to penetrate the vapors that shrouded their ventures. Some—I may say several—of these will not try again next season to disseminate their mild and solitary rays.

If there shall be fewer isolated glimmers in the theatrical heavens, however, what I may be permitted to call the dramatic milky way will be the brighter for it, and the constellations will shine with a less confused light.

To be perfectly candid, there has been a fever of stellar ambition all through the hard times now believed to be passing among young theatrical persons whose temperature should have remained normal right up to date.

These young persons—or most of them—have had a consuming desire to go out practically alone and brood over their greatness, when they should have remained in good company joyously. The end of many of them, for the present, has been in line with such brooding; whereas they might have drawn salaries right along. But the lesson is salutary, to say nothing more.

It is better to be a satellite of a particularly bright planet than to waste a little light in a clouded and crowded sky all alone. For the great public is no telescope. Besides, there is something to be gained from the reflected light of a naked eye star.

I hope and believe that with fewer very uncertain stars we shall have a less confused and brighter light from the larger luminaries.

***

There is no doubt much that is legitimate in the sensation that accompanies the Trilby play here and there, but the frenzy, or phantasy, or whatever it may be called, that has broken out in Boston simply paralyzes the imagination.

The fever has involved the women of that city without regard for age, appearance, previous condition or present position. And the climax will be marked by a contest of Boston femininity for a pair of $500 slippers, the winner to present a pair of perfectly-fitting feet.

I cannot imagine that any woman—unless it might have been the late Cleopatra, of Egyptian note, or some fair or clever one of like celebrity—would have use for slippers that cost $500. I certainly cannot conceive of any Boston dame or damsel a-craving for such a luxury on the merits.

But it is not the material worth of this footgear that appeals to the women. They are vain creatures. And the less attractive some women are—this is probably true in Boston—the greater their vanity. It would appear, from the feminine perturbation in Boston over this slippers contest, that spinsters of problematical age, who are vinegary of visage, gothic in outlines, and generally unhandsome, are preparing to enter this pedal contest with set teeth and chiropodized extremeties. Only one woman can win. And I can imagine the classic verbalism that will flow in polysyllabic torrents from the pursed-up lips of those whose feet shall be found wanting.

Every lexicographer who has dug into etymologies and spread his work in bulky volumes will probably turn in his grave with a reminiscent thrill at the ressurrection of language that has been unused since it was embalmed in the dictionaries by the printers. For be it known that no language is permanently dead to the Boston woman in anger.

As for woman generally, it ought to be that every one has feet like unto those of Trilby in the eye of the one man for each such supposed to have been made and provided.

In New England, however, as I understand the census, there is a large predominance of the sex that should in all things be gentle. Hence, perhaps, alas, the excitement. JAQUES.

A BIG CHICAGO ENTERPRISE.

According to the Chicago *Times*, contracts have been signed by a construciion company for the erection of an exhibition palace on the site occupied by Buffalo Bill's Wild West show during the World's fair. The building is to be completed by Aug. 25, 1895, the total cost being $250,000. The entire structure will embrace a floor area of five and one-half acres, and the auditorium is designed for a seating capacity of 12,000 persons.

For the production of spectacular plays will be erected a stage 275 feet wide and eighty feet deep. An immense amphitheatre for field sports and bicycle races is also included in the plans, which are calculated to provide ample facilities for football games and kindred amusements.

Among the stockholders in the enterprise are a number of capitalists who are enthusiastic in its success, and the transportation lines having terminals at this point have subscribed liberally to the capital stock. The site has been leased for a period of fifteen years, with option to purchase at the end of that period. Roof-gardens, promenade and interior decorations of a high standard have been proposed as additional features in the amusement line.

ANOTHER SENSIBLE PREACHER.

The Rev. Madison C. Peters, in his pulpit in New York on Sunday, preached on "The Church and Stage." He said: "If vacant seats are so plenty in the church, whose fault is it? The human mind is the same in the pew as in the theatre. The world suffers more from too little dramatic power in the church than from too much outside of it. The Church has made a tremendous mistake in its wholesale denunciation of the theatre. A large part of the community attend the theatre, and the majority of our population are moral and virtuous. The theatre is here to stay. Reform is the note of the future. Eliminate the bad. Encourage the good."

TO THE PROFESSION.

Members of the profession who intend to go abroad or out of town during the Summer, and who wish a permanent New York address, are invited to avail themselves of the facilities of the MIRROR office for the receipt and forwarding of letters and other mail matter.

THE DRAMA AT ATLANTA EXPOSITION.

The greatest novelty of the Atlanta Exposition will probably be a dramatic exhibit which will aim to illustrate the artistic, the practical and the commercial developments of the stage. The plan for this was conceived by Mrs. M. L. Littleton, of Atlanta, who spent some time in this city last Autumn enlisting interest and making the necessary preliminary arrangements.

A site has been given by the managers of the Exposition on which to erect a theatre, which will be a permanent structure. It is to be built in the style of the Spanish renaissance. It will occupy a plot 125x250 feet. The coloring will be light yellow, shading to deep orange and pompeian red. The roof will be covered with Spanish tiles.

The interior will be elaborate. The proscenium opening will be 50 feet, while the dimensions of the stage will be 60x100 feet. The house will seat 3,000 persons. There will be thirty two boxes in two tiers. The color scheme of the auditorium embraces gold tints and Pompeian red.

One of the halls of the building will contain a collection of theatrical portraits and a collection of curios, including souvenirs, death-masks, models and relics. Another hall will be given over to the purposes of a café.

The furnishings of the building, including the seats, will be exhibits sent by various concerns interested commercially in theatrical work. The Scenic Painters' Society is to provide the scenery. Costumers and wig-makers will provide the materials required in their departments.

A spectacular drama called De Soto, written by Mrs. Littleton, will be the opening play. It will introduce a chorus and ballet.

AN ADMIRABLE INSTITUTION.

The Western Pennsylvania Hospital is an institution in Pittsburg that should be generally known to members of the theatrical profession, as they are admitted free, receiving the best medical advice and being attended by experienced nurses.

J. Page Smith, agent of Hoyt's A Trip to Chinatown company, was there for five weeks this season, being laid up in bed with typhoid pneumonia, and he expresses himself most enthusiastically in regard to his treatment at the hospital. Mr. Smith went there from choice, not knowing he would receive free treatment. Several other professionals who have been treated at the hospital during the past season speak in equally enthusiastic terms of this admirable institution.

Dr. Cowen, the superintendent, is beloved by all his acquaintances. Every January the members of the profession playing in Pittsburg give a benefit for the hospital, and it is gratifying to note that the benefit is always a huge success.

EUGENE ROBINSON'S ATTRACTIONS.

James E. Nugent has sold out his interest in A Ride for Life which will go out next season under the management of Eugene Robinson. Walter Fessler, the author of the piece, has decided not to act in the piece, in order to devote all his time to looking after the interests of the company in his capacity of representative manager.

A Ride for Life has been entirely re-written by Mr. Fessler, and will contain two new musical effects of a sensational order. Attractive specialties are to be introduced in course of the performance.

Mr. Robinson's New York headquarters are at 14 West Twenty-seventh Street, where he is rapidly booking time for A Ride for Life, and the two companies that are to present A Fatted Calf next season. The latter play is accredited with having made a big hit during its trial week at Newark, N. J.

KANSAS CITY AUDITORIUM.

The Auditorium of Kansas City, formerly the Warder Grand Opera House, is now owned by the National Bank of Commerce, of Kansas City, and is managed by W. S. McAlister. The management is now thoroughly repairing and redecorating the house, and proposes to make it the most beautiful and comfortable theatre in the city.

Hundreds of electric lights will be added, and the entire coloring will be lightened, making it bright and attractive. The house seats about 3,000, and the Damrosch German Opera company drew $14,000 in three nights last week. The management will offer liberal terms in order to book the best attractions on the road. The stage can accommodate the most elaborate productions.

AT M'CONNELL'S EXCHANGE.

W. A. McConnell calls attention to the fact that all the offices in McConnell's Exchange, on the first floor of the Abbey Theatre Building, are light. There are no dark rooms, brass railings serving as partitions. On this account visitors can tell at a glance whether the man they want to see is in or not. Mr. McConnell reiterates the statement that he is not personally interested in any theatre or attraction, and he can therefore devote all his time to the interests of his clients.

THE HOLLANDS WILL NOT STAR.

E. M. Holland and Joseph Holland have decided not to star together next season. They were forced to this decision owing to their inability to find suitable dramatic material.

Bartley McCallum's Popularity at Philadelphia.

The local papers have contained some very complimentary notices of Bartley's work as an actor, the most recent one we have noticed being the following, published after a production of Hazel Kirke:

The character of Dunstan Kirke, the hard-hearted old villain who drives his daughter forth with a curse, was presented by Bartley McCallum. He played the part admirably. From the first he had the lines and business well in hand. His enunciation of the curse against Hazel was very well done. His persistent adherence to the dictates of his mistaken heart, the repeated warnings to those about the house, and, upon her return, his refusal to receive Hazel, were very strongly acted. But the last scene, where, after losing his mind at the supposed death of Hazel, he wanders about the room, and through the old mill repeating the vagaries of his disordered brain, and then the sudden meeting, the forgiveness, and reception of his daughter, were admirable.

Mr. McCallum will return to New York about the last of the present month, to begin preparations for the opening of his island theatre next month. He has engaged what is considered the best company that ever played on the island, and a number of the most successful standard plays will be presented.

MATTERS OF FACT.

The Andrews-Demarest Seating Company, of 108 East Sixteenth Street, New York, and 215 Wabash Avenue, Chicago, will sell a number of opera chairs now in use at the Olympic Theatre, St. Louis, at a bargain.

Cecil Lionel has been re-engaged for Too Much Johnson for next season. His wife, Kittie Woods Lionel and daughter, Stella, are disengaged and can be signed jointly. Stella Woods is a clever child actress with good specialty.

A manager with capital is wanted by "Opportunity," care this office, to take hold of a New York success, fully equipped.

Herbert Cawthorn, the eccentric Irish comedian, will be in the city in a few days and will be at liberty to negotiate for starring engagement or principal comedy roles in opera, burlesque or farce comedy. Mr. Cawthorn is a strong specialty artist being quite a singer and dancer.

Emile Heusel, who has opened his new dancing studio at Room 16, 47 West Twenty-eighth Street, has added a number of dressing-rooms making it one of the most pleasant of schools to learn dancing.

Richards and Pringle's Minstrels closed their twenty-fourth season May 11 at Fargo, N. D., the company going to their respective homes. The past season lasted fifty-one weeks, during which time they traveled 36,286 miles, visited thirty-nine States, not including British Columbia and the Canadian provinces. They played 476 towns, giving 529 performances. A number of the old people have signed for next season, prominent among whom is Billy Kersands.

Jerome Kelby, who starred last season jointly with Roberto Deshon in David Garrick, Fennel and the Fool's Revenge, is at liberty for seasons '95 and '96. He may be reached care of this office.

Gus C. Weinberg, the clever comedian, has just closed a forty weeks' season with Hopkins Stock company at St. Louis. He is filling at present a special four weeks' engagement at Hopkins' Chicago house. He was erroneously spoken of in a recent issue as a musical director.

Charles L. Lietz, the well known wig maker in Twenty-eighth Street, finds his business increasing so rapidly that he has been compelled to enlarge his premises. He is still located at the same address, but has moved his business from the basement to the floor above. The entire place has been remodelled and fitted with handsome mahogany show cases, hair-dressing rooms, and other appliances necessary for the carrying on of his business. Mr. Lietz is justly popular with the members of the profession and deserves this success.

Although Richard Harlow has been offered a re-engagement with 1492 for next season, he has refused the offer, as he wishes to create new roles the coming season. Mr. Harlow was the original Queen of Spain in Rice's production.

Edward J. Heron, for the past season with Walter Sanford's stock company, appearing in The Power of Gold, The Shaughraun and other plays, in all of which he was very favorably received, is disengaged for next season. His comedy work is exceedingly clever and his spontaneity of humor very amusing.

Gustave Frohman will open a Summer season of two months at the Silurian Casino, Waukesha, Wis., July 1, presenting a number of New York successes. His company will give two performances a week.

Frank Holland will close a forty two weeks' season as leading man with The Smugglers company at the Academy of Music, Chicago, June 1. He may be addressed in care of this office.

The Eaves Costume Company are making the costumes for Hamlet II., which will be produced at the Herald Square Theatre, May 27.

Adolph Jackson, the past season with Friends company, in which play he has been very favorably received, is as yet disengaged for next season. Mr. Jackson has played leading parts in Jane (Miss Yeamans' company); was two seasons with William H. Crane; and also has been with Frank Mayo and Thomas W. Keene.

That popular hotel and restaurant, The Tuxedo, at 42 West Twenty-seventh Street, retains its full quota of professional patrons, who have found it one of the pleasantest places at which to stop in the theatrical district. The proprietor, Mr. Hickson, looks after the wants of his guests in first-class fashion.

W. S. Hart has thoroughly established himself as one of the best leading men on the American stage. From opinions published in another column there appears to be no dissenting voice throughout the country.

Paul Gilmore, who played the part of Frank Lawson In Old Kentucky, has closed season with that company. Mr. Gilmore is an earnest and industrious actor.

Amy Lee and Frank Doane will close a very successful season, artistically and otherwise, at the People's Theatre, Philadelphia, June 1, in Pawn Ticket 210. These delightful comedians have not definitely settled for the season, and therefore invite offers.

The Tootle Theatre, the leading house in St. Joseph, Mo., which played only the first-class attractions the past season, is now booking for next season, and adheres to its policy of playing standard attractions of merit. Tootle's Theatre is represented in New York by the leading exchanges.

Edgar L. Davenport, the talented young leading man who recently closed with The War of Wealth company, invites offers for the Summer and next season. He may be addressed in care of this office.

Madame and Giovanni Isaia, costumers to the French and Italian Opera companies playing New York, and other leading operatic organizations, have established themselves at 1485 Broadway, where they will be pleased to make costumes and fancy dresses on short notice and moderate figures.

Hoboken, N. J., is to have a first-class theatre, and will be able to witness all the best attractions presented in New York and other large cities. George Hartz has assumed the management, which will be known hereafter as the Lyric. Extensive alterations and improvements will be undergone during the Summer months, and everything done to make the house first-class in every respect. Hallen and Hart will close the present season of the house on June 1.

Archibald Lawrence is at liberty to consider offers for farce-comedy and comic opera for the coming season. Mr. Lawrence has appeared recently with very decided success in London, Rome and Milan. He has a baritone voice of excellent quality.

Schaeffer and Hemmerly will manage the new theatre at Bethlehem, Pa. The Central Hall, as it is called, is centrally located, seating 1,000 people and equipped with modern appliances. The management is booking for next season.

Gilbert Gregory is meeting with much favor in the dual role of Felix and Johnny in 1492.

Stewart W. Murray is at liberty. His line of business is light comedy and boys.

Bartley McCallum will arrive in New York soon to complete the company for his annual Summer season at Peak's Island, Me., which will open June 17. Mr. McCallum has been playing with the stock company at Forepaugh's Theatre at Philadelphia, and will remain in that city until June 1.

Henry W. Ball is disengaged and can be signed for juvenile or light comedy business. His address is care this office.

THE DRAMATIC MIRROR Date Book, which will be ready the first week in June, promises to be the most complete book of the kind yet issued. Its ruling will make it available for use by either manager, treasurer or actor, and its other features will render it a convenient book for every member of the profession. Orders addressed to Date Book Department, DRAMATIC MIRROR, will now be received and the books forwarded as soon as published. They will cost twenty-five cents each.

Criptie Palmoni was tendered a perfect ovation upon his recent return to the Girard Avenue Theatre Stock company of Philadelphia, where he played a special engagement of one week. Mr. Palmoni's reception was most flattering to him, and he was the recipient of many large floral pieces. His work was highly commended.

The Police Inspector, which closes on Saturday in New Haven a season of thirty-four consecutive weeks, may be had on royalty with printing and scenery, by addressing the author, Will. R. Wilson, Room 514, Abbey Theatre Building.

Ida Mulle, the clever little comedienne whose performance was one of the features of Palmer Cox's production of The Brownies, having closed with that organization, is open to engagements for next season.

Joe Emmerson, the well-known bass and baritone singer, wants an engagement with a standard quartette.

The annual elections of the A. O. O. F. will be held at their new house 106 West Forty-seventh Street, June 2, at 2 P. M. All members are earnestly requested to be present.

Thomas Byron has leased Pierce's Opera House at Philipsburg, Pa., for the coming season. He would like to hear from all attractions holding time at his house.

Maude Dudley, juvenile and comedienne, is at liberty to accept offers from responsible attractions.

Perkins D. Fisher, who starred for a number of years in A Cold Day, also directing the tour of the attraction at the same time, is disengaged for comedy, or he will arrange to book routes for responsible companies for next season.

Ezra Kendall's successes, including A Pair of Kids, will be sold or let on royalty by him for the coming season. His address is Sea Cliff, Long Island, N. Y.

H. P. Taylor, Jr., THE MIRROR'S correspondent in San Francisco, invites offers as advance or treasurer for next season. Mr. Taylor may be addressed in care of the Olympic Club.

Mollie Fuller will consider offers for the Summer, at the close of her present season.

Louise Moore, having just closed her engagement with Milton Aborn's Opera company as prima donna, is at liberty.

Charles R. Barry, an earnest and intelligent young actor who has gained recognition for his juvenile and light comedy work, will accept a good engagement.

Gertrude Rutledge is disengaged. She has just closed with 1492, in which she played Trilby and Chappie with marked success.

John W. Dunne offers for sale all the old successes in which Patti Rosa gained fame and dollars, including Imp, Dolly Varden and others. Mr. Dunne makes the American Theatrical Exchange his headquarters.

Howard Kyle is on his way to Chicago from Salt Lake City, where he has just concluded a stock engagement, during which he played a great variety of characters with notable versatility and invariable success. Mr. Kyle has an offer to return to Salt Lake City next season and another to support Madame Modjeska. Mr. Kyle will spend a week in Chicago before returning to New York.

LETTERS TO THE EDITOR.

DENIES THE CHARGE OF PIRACY.

GALION, O., May 6, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In your last issue you charge me with being a play pirate. I wish to state that during the ten years I have been in the profession, I have played in every city in the United States and Canada as a star and managed myself. I have managed the New York Theatre company for five years and have never produced any play without the author's consent on a royalty basis, have never made a contract I did not fill; have paid one hundred cents on the dollar since playing repertoire; carry a first-class New York company; pay salaries every Tuesday regularly, and only play recognized houses where the very best standard attractions appear. My company has never had a bad press criticism and plays over the same route every year. I can refer you to the managers of every first-class popular-priced theatre in the country, all of whom I have repeatedly done business with. Yours very respectfully,

WILL E. BURTON,
Manager New York Theatre company.

A TRILBY DISCREPANCY.

BOSTON, Mass., May 16, 1895.

To the Editor of The Dramatic Mirror:

SIR.—It seems a pity to pick a flaw with so good a thing as Paul Potter's dramatization of Trilby, but in the third act isn't there—what shall I say—an anachronism?

In Act Three, the foyer scene, Svengali is informed that Little Billee, Taffy and the Laird are in the audience of the supposed theatre, and he (Svengali) looking over the imaginary throng and apparently discovering them, says: "Hast thou found me out, Oh, mine enemy?"

Neither of *les trois Anglishes* is in the house at the time, however, for they arrive some moments later, are greeted with surprised recognition by the box-keeper, and are informed that they can not enter the concert-room until after the next number, "Ben Bolt."

Truly yours,
MRS. L. WINSLOW.

CHARLES WYNDHAM'S ILLNESS.

NEW YORK, May 18, 1895.

To the Editor of The Dramatic Mirror:

SIR.—A number of journals have announced that Charles Wyndham was seriously ill and the *Morning Journal* intimated that he was threatened with paralysis.

Being an old and valued friend I wrote to him and have just received a letter from which I make the following extract: "In regard to my illness it was nothing more than a case of over-harged liver from which I am happy to say I have perfectly recovered."

Mr. Wyndham's countless friends in the United States will be delighted to hear this good news.

Yours very truly, HOWARD PAUL.

A NEWLY-DISCOVERED SYMPTOM.

HORNELLSVILLE, N. Y., May 17, 1895.

To the Editor of The Dramatic Mirror:

SIR.—If agreeable let some of the many letter-writers to THE MIRROR send in an opinion as to what is positive assurance of the presence of that much-talked of theatrical affection, Big Head. The writer's experience has led him to conclude that he whose head is biggest generally has the most to complain of regarding big heads. As ever, WALLACE E. DALTON.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.

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Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

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NEW YORK, - - - MAY 25, 1895

The Largest Dramatic Circulation in America

WITH SUPPLEMENT.

CURRENT AMUSEMENTS.

AMERICAN.—Mrs. Potter and Mr. Bellew, 8 P. M.
EMPIRE.—Sowing the Wind.
FOURTEENTH STREET.—Dan'l Sully.
GARDEN.—Trilby, 8:15 P. M.
GRAND OPERA HOUSE.—Grand Opera in English.
HERALD SQUARE.—Pudd'nhead Wilson, 8:15 P. M.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P.M.
KEITH'S UNION SQUARE.—Vaudeville.
PALMER'S.—Little Christopher, 8:15 P. M.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—Edward Harrigan.
COLUMBIA.—Rob Roy.
COL. SINN'S PARK THEATRE.—Shore Acres.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE DIFFERENCE.

It is a characteristic of man that the lesser individual must ape the greater. Mediocrity seems to have no hope otherwise of attracting attention.

Several distinguished actors from England have appeared in this country. They have here enjoyed themselves; they have here found audiences larger and generally more intelligent and discriminative than they know at home; they have here found finer and more commodious theatres; they have here added to their fame; and it follows that they have here added largely to their wealth. One or two of these distinguished English actors have gone so far, in a spectacular way, as to entwine the folds of the Union Jack and the Star Spangled Banner and to memorize the words and melody of "America" for occasional farewell effect, perhaps at the risk of driving out of mind for the moment the exact verbiage of "God Save the Queen."

The greater of the English actors who have found pleasure, appreciation and money in this country are very eager to return for legitimate purposes as frequently as possible. And to their credit be it said that these greater English actors freely admit that they do not see any appreciable difference between the English-speaking millions on this side of the Atlantic and the English-speaking millions on the other side of that stretch of water. They will tell you candidly and in confidence that if there is any difference, it does not discredit the millions here.

But the small fry among English actors who visit America—no doubt like the small fry among American actors who go abroad—are different. They don't like this country, mainly and probably because this country has no particular use for them. But they feel called upon to express themselves when they get home as to their experiences here, aping their betters, and generally to complain about conditions in this country which by reason of their mediocrity alone they were compelled to experience, just as they will be forced to experience like conditions when they get out into the English provinces after having vainly tried again to fasten themselves upon the metropolitan theatre at home. The English actors of note who talk about this country when they return to London tell a different story.

It is a significant fact, leaving out of consideration the greater English stars who can find constant applause in London and New York and the other large cities of both countries, that every English actor of ability who comes to America and finds a foothold even in stock work is glad enough to remain here and be counted among those of the profession who here have habitation. Those who come to this country and fail to enforce their own ideas as to their worth quite naturally go back and try to justify their failure among persons who still imagine that when the foreigner takes train out of New York he at once runs into the woods and encounters risk of massacre at the hands of the red-painted Indian.

These remarks are inspired by two interviews with English actors recently returned from this country in the latest London *Era* at hand. These returned ramblers have no affection for America, and seem to have been fortunate in their ability to return to England. It is needless to add, however much they may supplement British art by their home-going, that here they will not be missed. In the same *Era*, by the way, is an interview with Beerbohm Tree, who has nothing but praise for America and its theatres and audiences, and who talks in accents of gratitude of his reception and fortune here.

Further comment is unnecessary.

LEGALITY IN CHICAGO.

The Mirror's Chicago correspondent this week notes the fact that "a Chicago play pirate the other day offered a manager the manuscript of The Fatal Card, adapted for a cast of seven persons." The bare offer epitomizes the dishonesty and the size of the cast illustrates the relative smallness of some things in a city that boasts generally of model business conduct and of the largeness of everything within its far-reaching boundaries.

As The Mirror remembers it, some time ago a stealer of plays in Chicago sued a former employe to whom he had taught all the details of his crooked business on a charge of theft. The ex-employe had simply utilized the methods he had been taught by the original thief in a business of his own on like lines, preferring possible profits on his own account to a salary under employment.

This case, which in New York would have resulted in the discomfiture both of the suing thief and the sued thief, was permitted by the "judge" before whom it was tried, in what has been called "the Windy City," to die an illegal death, because the opposing lawyers raised so many "points" that the learned occupant of the bench could not see through the technical fog that had been conjured to puzzle him.

Judges in the East are made of different metal, and it is safe to predict that even in Chicago the time will come when the cry of "Stop thief!" will excite something more dignified than a grin, and lead to something less enjoyable than immunity.

RETROSPECTIVE.

All the facts as to the visits to America of foreign theatrical stars indicate above everything the truth that the patrons of the drama in this country, who relatively outnumber such patrons in any country, show fine appreciation and rare discrimination as to everything worthy that comes before them. No foreign star, of whatever degree of merit, can gainsay this.

But the question of auspices is another story.

When foreign stars are exploited here on false pretences by a bumptious manangement which, though it is itself partly and remotely native, deals in nothing but that upon which the foreign seal of favor has been set—a management which might, in fact, go into any commercial business and speculate upon popular taste or need—this public is wise enough to discount claims and to judge for itself whether it wishes to pay two prices for entertainment that on its merits deserves but one. In other words, this public does not care generally to pay one legitimate price for entertainment and put into the pocket of pretentious management another and additional price as a fee for furnishing it.

The engagements in this country of Coquelin, Hading, Mounet-Sully, and Réjane, had legitimate and artistic elements that everybody recognized. But those engagements had other features, purely and brazenly commercial, which the public has rebuked. Happily, perhaps, none of the artists named has personally suffered from a system of humbug that has humbugged but few.

Dramatic literature has been classified anew in London, we are told, as "neurotic, erotic, and tommyrotic." This is very good. But it is unfortunate that the language, descriptive and expressive as it is, does not furnish words with which general literature of the day may be characterized.

PERSONALS.

Bell.—Charles J. Bell, of the Too Much Johnson company, will sail for England to-morrow (Wednesday) on the *New York*. His sudden departure is occasioned by the death of his mother, which occurred last Friday in London. Mr. Bell expects to return about the middle of July. Mr. Bell has had an active season. Besides playing successfully in Mr. Gillette's comedy, he has appeared twice before the public as a dramatist with distinctly creditable results.

Drew.—Mrs. John Drew was the chief figure at a reception given by the Professional Woman's League last Monday week.

Curtis.—M. B. Curtis has taken a house in London, and talks of a prolonged stay in that city.

Rehan.—In the exhibition at the New Gallery, London, is a full-length, life-size portrait of Ada Rehan by Mr. Sergent. It is a study in greys. The dress is whitish-grey, there is grey in the hair, a feather fan held in the hand presents the same hue, and greys and half-tints are commingled in the background tapestry.

Modjeska.—Madame Modjeska is expected to arrive from Russia on June 1. She will spend the Summer on her ranch in California.

Melba.—Madame Melba sailed from this port for Europe on last Thursday on the *Augusta Victoria*. She has not been engaged by Abbey, Schoeffel and Grau for next season, but will probably return to this country for a concert tour.

Mann.—Harry Mann will go to San Francisco early next month. He will travel over the Hayman California circuit in the interest of Al. Hayman.

Daily.—Captain W. H. Daily sailed on Saturday on the *Lucania* for Liverpool. He goes to London in the interest of a Boston theatrical syndicate, but will return to fulfil his Summer swimming engagements. Captain Daily is a noted life saver, and a lecturer on natatorial subjects.

Wilson.—After a very successful season, Francis Wilson sailed on the *Augusta Victoria* last Thursday for Europe. It is understood that Mr. Wilson goes abroad mainly to prepare for his production in this city next September of The Chieftain, Sir Arthur Sullivan's latest opera. As is the case with every venture of Mr. Wilson, this opera will be put on elaborately, and no pains will be spared in bringing out its points. The opera, it is believed, will offer to Mr. Wilson an opportunity quite different from any he has yet had on the stage, and as his ability is as notable as his industry and his studiousness, it goes without saying that he will make the most of it. Manager A. H. Canby will sail to-morrow (Wednesday) on the *New York*, and will join Mr. Wilson in London.

Nethersole.—Olga Nethersole has succeeded Mrs. Patrick Campbell in the title-part of The Notorious Mrs. Ebbsmith in London. Is this a prelude to the appearance of Pinero's play in Miss Nethersole's repertoire next season under the management of the Frohman Brothers?

Whitecar.—W. A. Whitecar left New York last Friday for Halifax, where he is to join W. S. Harkins' company. During his stay with the company he will produce a play called The Portuguese Soldier that he has translated from the Portuguese.

Pitou.—Augustus Pitou has been suffering for several weeks with an old complaint and last week he was confined to the house and submitted to a surgical operation. It is nothing serious, however, and the manager will probably be at his office again this week.

Rosenquest.—J. Wesley Rosenquest has been ill for several weeks with an ulcerated throat. Last Friday he underwent a painful operation, which will probably keep him under the doctor's orders for some time longer.

Edwards.—Fred. Edwards has returned to town after a long absence as stage-manager of Off the Earth.

Siebert.—Emma Siebert, eldest daughter of Police Captain Jacob Siebert, of the Thirteenth Precinct, is the latest aspirant to stage honors. She is twenty-four years of age and began cultivating her voice six years ago. She was a pupil of the late Madame Fursch-Madi. She made her debut last evening at the Grand Opera House in the revival of Julius Benedict's opera, The Lily of Killarney, in the role of Anna Chute.

Thorpe.—Courtenay Thorpe will sail for England on the 29th inst. While in London he will hear a new play that has been written for him by a prominent dramatist, and if it suits the purpose he will make it a part of his repertoire during his starring tour next season. Mr. Thorpe will return early in August to begin rehearsals.

Mountford.—Eva Mountford has gone to Europe for the Summer.

O'Neill.—James O'Neill passed through New York on Monday on his way to Buffalo, where he will appear as Hamlet on Thursday for the benefit of John Meech.

A PICTURE OF SHAKESPEARE.

The Mirror's Artistic Reproduction of a Photograph of the D'Avenant Bust.

With every copy of The Mirror this week is given a copy of an artistic reproduction of an exclusive photograph of the D'Avenant Bust of William Shakespeare. The work of reproduction was done by the Wood and Parker Company of this city, and will at once appeal as a remarkably fine example of advanced lithography. The photograph from which The Mirror picture was made was an admirable specimen of the art of which the camera is the medium, but nothing of value in the original picture is lost in the reproduction. In fact, this supplement of The Mirror is believed to be worthy of any use to which an excellent portrait of the great poet may be put, aside from the interest that will attach to it from the fact that it is probably the first faithful representation of perhaps the most veritable semblance of Shakespeare in existence. Below will be found a relation of the curious history of the D'Avenant Bust by Appleton Morgan, President of the New York Shakespeare Society, who tempers the account he gives of it with the valuable impressions of one versed in Shakespeare matters:

History of the Bust.

The D'Avenant (or, as it was formerly called, the Devonshire) bust of Shakespeare has lately been removed from the Garrick Club of London, and has found a permanent home in the Memorial Library at Stratford upon-Avon.

This bust has an exceedingly curious history. It seems that in 1737, sixty nine years after Sir William D'Avenant's death, his structure in Portugal Street, in London, ceased to be used as a playhouse, and was altered into the china warehouse occupied by Spode and Copeland (whence the "Copeland" well known of china collectors). In 1845 this old warehouse was, in its turn, torn down to make room for enlargement of the museum of the London College of Surgeons. In the course of this demolishment, which rendered the ground-plan of the old theatre plainly visible, a terra-cotta bust fell from some concealed niche. Put together, the fragments made what was pronounced to be a bust of Ben Jonson, and fitted a bracket on one side of an old door-frame. Search for a corresponding bracket on the opposite side led to one being found, not only, but, standing securely upon it, this bust of William Shakespeare.

In the course of its subsequent history, this bust was purchased by the Duke of Devonshire for three hundred guineas, and by him presented to the Garrick Club.

The circumstances of its discovery, the certainty that Sir William D'Avenant (who lived and died claiming Shakespeare as his father, and, we suppose from the evidence, properly so claiming him) would not have displayed in his theatre an inadequate or inferior likeness, leads, beside the likeness itself, to its universal acceptance as a representation of Shakespeare.

In my opinion it is the most valuable portrait of Shakespeare that we possess, and has a circumstantial authenticity which no other portrait can claim, and which can only be conceded to the death-mask by yielding many grains of allowance. It shows Shakespeare as he appeared somewhat after the period of his dramatic maturity. Evidently, I think, after he had practically ceased his labors and retired to the well-earned relaxation of his latest years.

The face, I think, is that of a man who might have been a very unpleasant creditor, and who certainly looks more like a capitalist than a poet; just such a stern, yet kindly, man of affairs as we have come to believe that Shakespeare really was. A man with too high a sense of justice to let his neighbors defraud him even in the matter of a few pence for malt delivered; who went into the Plays for the same reason that he went into the Stratford tithes—because he saw a profit in them; and who, to his last moments, showed as a man the manly elements which determined and enabled him, by hard and patient toil, to relieve the rigorous penury of his father's family and his own; to restore his father to affluence; to make solid and judicious investments; to institute legal proceedings to recover the maternal estates hypothecated and sacrificed by stress of poverty; and to purchase his father a grant of arms—thus making himself of gentle birth. We must not forget when his contemporaries spoke of "gentle Shakespeare" that the meaning of the word *gentle* in those days was *well-born*—a much more Shakespearean way of doing it than if he had bought the coat-of-arms for himself, which would have made him only a parvenu; a gentleman by purchase instead of what he wanted to be—a gentleman by birth.

It certainly is not the least commendable trait in Shakespeare's character that the firmness of purpose which, throughout his working life, even in the direst stress of poverty—when he left Stratford-on-Avon before the constable—held him to his determination to spend his last days in affluence in the home of his youth as owner of the grandest mansion in the village which had seen him publicly whipped for deer-stealing. To me it is the *justum ac tenacem propositi virum* which is delineated in every groove and furrow in the face of the D'Avenant bust.

Appleton Morgan.

NOTES AND QUERIES.

Constant Reader, Milwaukee, Wis.: There is no such thing as an average salary for male singers in comic opera. Write to Marks and Norman, 25 West Thirtieth Street or to H. A. Wolfsohn, 335 East Fourteenth Street, in regard to an engagement.

Orpheus, New York: If the name of the comic opera is derived from the legend it does not matter if the name has been used before.

Subscriber, Toronto, Canada: Rhea was born in France. Wilson Barrett is a native of England.

John T Prince, West Haven, Conn.: Mr. Prince answers the query as to whether Lillian Russell ever appeared in Nadjy with the statement that she appeared as Princess Eretka in that opera at the New York Casino on April 27, 1889.

THE USHER.

Estelle Clayton's threat to sue A. M. Palmer for $30,000 because he held The Viking scenery and costumes after the matinee benefit performance at Palmer's Theatre, is silly.

For several reasons I deemed that benefit project undesirable. I did not think it judicious that the Actors' Fund should be made a participator in an experimental production, or that the person most interested in such a production should be permitted to solicit subscriptions for it among downtown business men in the name of the Fund. That view of the matter was shared by other members of the Board of Trustees, as the minutes of the meetings will bear witness.

Nevertheless, Mr. Palmer's part in the unfortunate affair was dictated, it appears, purely by the desire to increase the Fund's revenues, but one other benefit having been given in its behalf this season. The outcome proves that he was unwise to repose confidence in Miss Clayton's promises and in her assurances of ability to secure large pecuniary support for the venture. But there is no other reason to criticise unfavorably his connection with the matter.

Mr. Palmer is suffering the consequences of his good intentions and his good nature. For four weeks he allowed his theatre to be overrun by Miss Clayton's people; he is out of pocket two or three hundred dollars, lent her for the purpose of getting The Viking out of New Haven, and the whole thing has been an annoyance to him from start to finish.

✣

So far as the Fund is concerned Miss Clayton has failed to live up to any one of the several parts of her agreement.

She signed a contract with the Fund whereby she agreed to collect subscriptions to the amount of $3,000 to defray the cost of getting up The Viking and to pay that sum to the Fund previously to incurring any obligations. She failed in this, having turned in less than $2,500.

Miss Clayton further guaranteed the Fund at least $2,000 clear profit. She has not paid in one dollar of that guarantee.

The stipulated guarantee not forthcoming Mr. Palmer held The Viking scenery and costumes for several days, no other tangible security being available for the fulfilment of Miss Clayton's contract with the Fund.

He was thoroughly justified in pursuing that course, as under the terms of the agreement signed by Miss Clayton she was to acquire ownership in the scenery and costumes only when she had faithfully fulfilled the terms of the contract. She had not fulfilled them.

On Tuesday of last week Miss Clayton appeared on the scene with papers showing that Madame Thompson owned The Viking costumes and a stage carpenter owned the scenery. Upon the delivery to him of their acquittance receipts Mr. Palmer released the stuff.

In these circumstances what has Miss Clayton to sue for? She did not own the scenery and costumes, and if their detention gave grounds for legal procedure to recover damages an action would lie against Madame Thompson and the stage carpenter—who, she asserts, were their proprietors—and not against Mr. Palmer.

There is little probability that the Fund will realize anything from the so-called benefit; but it will probably be a long time before another author, ambitious to secure a production by the selfish use of the name of a charitable institution, will secure permission to traffic in it as Miss Clayton has done.

✣

Stories of J. L. Toole are cropping out, owing to the report—happily unfounded—of his illness and retirement.

Howard Paul tells one of the English comedian and an actor of shady reputation who approached him for a loan of five pounds.

Toole in his good nature yielded, mentally kissing the fiver a fond farewell. To his great surprise the actor returned the money a week later.

A few days afterwards the "toucher" appeared again with a modest request for another accommodation, this time ten pounds being the sum named.

"No—decidedly no," said Toole. "You disappointed me once."

✣

It isn't always safe to rely upon the declarations of the sort of man who proclaims his friendships and his enmities from the housetops. The violence of his sentiments is good ground for suspecting their sincerity.

Certain professionals who make a good deal of clamor as they pass through life indulge in the species of noise and fury referred to. They are known by the loudness with which they assert their loyalty in the morning and the virulence with which they express their hatred in the afternoon. The vaporings of these persons are laughable to every one except the pudd'nheads that find time to listen to them.

A prominent lawyer the other day touched upon this matter incidentally. He was speaking of the amount of personal interest he took in his many theatrical cases.

"I always do my duty to my clients," said he, "and I take a lively interest, quite naturally, in their affairs of litigation. But I never permit myself to be drawn into their quarrels so far as my own feelings go, for experience teaches me that among a certain class of managers and actors the friend of to-day is the enemy of to-morrow, or vice-versa."

✣

At a couple of theatres in this city all the tactics supposed to be confined to the barnstormer of the yawp regions are now being employed. Salaries are unpaid; bills of every description are neglected, and creditors are unable to reach the managers, who are popularly supposed to lock themselves in their safes during business hours to avoid tiresome explanations.

Landlords are seeking to dispossess these undesirable tenants for non-payment of rent; banks are busy stamping their cheques "not good;" but the newspapers innocently continue to print from day to day wonderful tales of mammoth new enterprises which these industrious Jeremy Diddlers are always just on the point of launching.

The difference between the country barnstormer and his metropolitan prototype is distinctly in the former's favor, for he is restricted, at least, in his field of operations and his pretensions are not great enough to assist him to work serious pecuniary havoc among those that confide in him.

✣

The fact that no American manager has yet secured the American rights to Pinero's latest play, The Notorious Mrs. Ebbsmith, goes to show that the drama with an unsavory heroine is pretty well played out in this country.

Pinero's piece has created something of a stir in London, owing rather to the skilful acting of Mrs. Patrick Campbell in the title-role, it appears, than to its intrinsic merits. It has been offered to a number of our leading managers and stars, but none has shown a desire to acquire it.

A year ago a new play by Pinero would have been grabbed up instanter in America. But the season just closing has taught its lessons to managers, and one of them is to beware of the "woman with a past," no matter what her dramatic present or future may be.

The Frohmans—the largest buyers of foreign material—realize this, and in their quest abroad they are looking for plays whose first requisite must be wholesomeness.

✣

It has been urged by certain persons that Mr. Palmer's position respecting the protection of his rights to Trilby is unreasonable because he has shown a disposition to prevent burlesques as well as serious imitations of the play.

"It is unfair to call me unreasonable," said Mr. Palmer yesterday, "simply because I purpose to prevent other people from profiting gratuitously by the use of material for which I pay Mr. DuMaurier eight or nine hundred dollars a week.

"I have no objection to a good-natured burlesque of Trilby, provided that those wishing to present one have the decency to consult me beforehand. Mr. Mansfield, for instance, has treated me courteously respecting his projected burlesque. He approached me in a manly and upright manner and said that if I objected to his doing the contemplated burlesque he would withdraw it from rehearsal. I was glad to consent to his plan, in these circumstances.

"But if any one attempts to do Trilby in any form on the stage in a way that invades my established rights without obtaining my consent, I shall invoke the law to prevent it. It makes no difference whether the story is treated from a comic or a serious standpoint—the material is mine."

✣

"People have said," continued Mr. Palmer, "that it was needless to interfere with pirates in remote places—that the inferiority of their productions and the obscure character of their operations would prevent grave injury to my play.

"That may all be true; but as our country happens to be one in which the rights of its citizens to certain kinds of property are treated with contempt, I made up my mind that I would protect Trilby from thieves whatever the trouble or the cost.

"I am happy to say that I have fully succeeded in my determination up to the present time, and it gratifies me to realize that in this case at least the law of the land has proved efficacious."

✣

The pecuniary success of Trilby, by the way, continues unabated. The first fortnight of its run at the Garden the gross receipts were $22,000, and the theatre continues to be crowded every night, with a heavy demand for seats weeks in advance.

In Boston the new company is playing to receipts nearly as large as those drawn there by the original company. Last week between seven and eight thousand dollars were taken.

The vitality of the play has been demonstrated to an extent that warrants the belief that it will be in the van of the money-winners for a year to come.

✣

The business columns of THE MIRROR every week are showing the activity of the preparations for next season.

The indications at this early date are significant of many new enterprises and of the energy and capital to develop and sustain them.

Wherever a company penetrates and a theatre exists on the face of this continent, THE MIRROR is found.

During the past season its solid gains in circulation have continued in a remarkable degree, and its value as the only legitimate theatrical advertising medium in this country has augmented correspondingly.

COMPLETE PROTECTION GRANTED.

The contest in Denver in the action brought by A. M. Palmer and Harper and Brothers against McKee Rankin and the Lyceum Theatre company of that city for an injunction to restrain the defendants from producing Trilby or any dramatic version of Du Maurier's book, was severe and the victory is broad and sweeping. The defense interposed by Rankin was that Du Maurier plagiarized from Nodier's book written seventy years ago, entitled, "Trilby, the Fairy of Argyle," and that the defendants made an independent dramatization, which they claimed they had a right to do, and they also attacked the validity of Harper and Brothers' copyright.

The argument by Judge Dittenhoefer, of New York, and Rising, Brown and Malone, representing the plaintiffs in favor of the injunction, and by the attorneys for the defendants in opposition, lasted five hours. Judge Hallett of the United States Circuit for the District of Colorado, after holding the case under advisement for several days, granted the injunction, restraining the defendants from producing any dramatic version of Du Maurier's book or from using the title of any play. In his opinion, the Judge says:

"Respondents have denied that Du Maurier's book was an original work; they claim that it was copied from an earlier book written by Charles Nordier in 1820, but the last book was not at all similar to the first. There is no point of resemblance whatever except that the name is used in both books. Respondents have also objected that the drama produced by them was composed by Mr. Rankin. . . . It is clear enough that the play was taken from the book, and it was compiled by Rankin. . . . Whether the play produced here at the Lyceum Theatre was drawn from the book by Rankin or by somebody else, is not material, inasmuch as it could not be taken by anyone without the permission of the complainants as owners of the copyright. It was objected also that the proper notice was not given in *Harper's Magazine* of the copyright. . . . I do not conceive that there is anything in this point, . . . so that upon all objections raised by the defendants I find nothing of merit, and it seems to me that the right of the complainants to protection as asked is full and complete."

LOLA MONTEZ'S COLD STEEL.

A wicked looking dirk, with a plain ivory handle, yellowed by time, was thrust into the upholstered back of an easy chair in A. M. Palmer's office yesterday.

The dirk has a history. It was once concealed in the handle of a parasol owned by Lola Montez. It appears that in her day it was the fashion for "intense" women to carry a concealed weapon of that description.

On one occasion during a fit of temper Montez whipped out this murderous piece of steel and attempted to stab the Chevalier Wykoff with it. The scene occurred at the old Olympic Theatre in this city. Wykoff was saved from sudden death by a number of bystanders who threw themselves upon the infuriated woman and disarmed her.

The dirk came into the possession of Aunt Louisa Eldridge, who has presented it to Mr. Palmer.

THE SETON HOSPITAL BENEFIT.

The benefit for the Seton Hospital for Consumptives that is to take place at Palmer's Theatre on Friday afternoon has among its patronesses many prominent New York women, and should be very successful. Several high Catholic dignitaries will occupy boxes, and a number of well-known society men will act as ushers.

The programme will consist of A Duel of Hearts, which has besn presented on the road with success by Maida Craigen and Frederick Paulding, but has never been seen in New York. It was written by these artists upon a story furnished by Mrs. Jean Davenport Lander.

Miss Craigen will be supported by Arthur Forrest, Harry St. Maur, Edward S. Abeles, Bertha Welby, Maud Winter, Mrs. Clara Glendinning, George C. Olmstead, Herman Hirschberg, Benjamin Monteath and F. W. Hill.

THE GARDENS OF SENECA.

The new living picture display at the Casino was given last Thursday evening under the title of "The Gardens of Seneca." The entire stage was utilized for the display and was filled for half its depth by live palms, potted shrubs and showy blooming plants. At the back there showed through the shrubbery an elaborate marble gateway, and scattered about were pedestals on which the models were posed. Several of these stands supported urns, stone shafts, etc., but on five were representations of statues. The models were all women and their figures were but slightly draped, their tights being snow white in color. Five tableaux were shown, the titles being "Sunrise," "Noon," "Afternoon," "Sunset," and "Night." The display was under the direction of G. Von Palm.

TRIED TO ENJOIN THE PASSPORT.

A. C. Gunther, the novelist, made an application last Friday to Judge Lacombe in the United States Circuit Court for an injunction to restrain Sadie Martinot, Max Figman and Canary and Lederer from continuing to produce The Passport, on the ground that it was founded on the main incident of My Official Wife, copyrighted by the author.

Lawyer A. H. Hummel agreed that the facts did not warrant an injunction. After some argument Judge Lacombe granted an adjournment until June 7, when The Passport will have ended its run at the Bijou.

☞ The attention of local managers is called to the Managers' Directory Column of THE MIRROR in which they can insert a one inch advertisement for three months for $14.

REFLECTIONS.

Roland Reed came near making his final exit in a railroad accident this season, and he is now thoroughly convinced that only the good die young. Besides he had no bookings in Heaven or the other place. Meanwhile he has been prospering with his new play, The Politician. Mr. Reed is generally acknowledged throughout the country to be an eccentric comedian of exceptional merit. Although a native of Philadelphia—where he is very popular—Mr. Reed is like the majority of the profession in his love for New York. He has a handsome residence up-town, and will be seen on the Rialto this Summer, as usual.

Joseph and Edyth Totten, who recently closed their season with The Ensign, have left for the country, where they will remain until next season.

A paragraph was published last week to the effct that the Carrie Lamont company had stranded. Miss Lamont informs THE MIRROR that this statement was an error, as her company closed a season extending over forty-one weeks in the regular way at Lexington, Ky.

Richard Mansfield has engaged Charles Bigelow for Svengali, E. D. Lyons for the Laird, Adele Ritchie for Little Billee, and Carrie Perkins for Trilby in the burlesque of Du Maurier's story which he is to produce next week.

Manager Edwin Knowles announces that the season of Palmer's Park Theatre in Brooklyn will open for next season on Sept. 2, with Mr. Palmer's company in Trilby. The Columbia Theatre in Brooklyn will begin its next season on the same date with Little Christopher.

The Bostonians opened at the Bastable Theatre last week Monday night in Prince Ananias. The entire house was sold at 7:30 o'clock.

☞ Don't forget that Frank R. Bennett, the hustling advance man with many leading attractions, is open to an engagement. Address MIRROR.

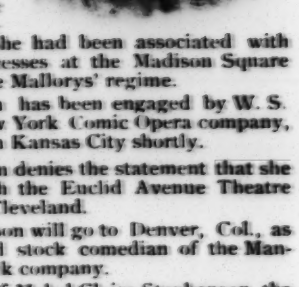
Manager James B. Camp of Louisville telegraphed to THE MIRROR last week: "A large and brilliant audience filled the Grand Opera House to witness Gustave Frohman's company in The Wife. The players received an ovation. Bernice Wheeler scored a triumph as Helen Truman, and Misses Strickland and Leddy and Messrs. Mabb, Howard, Morgan and Gibney all made hits. This engagement closes the Grand's successful season."

The burning out of an electric light connection in Miner's Theatre in the Bowery caused a scare last Tuesday night at the benefit for the Actors' Protective Union. It was in a bunch light in the auditorium and a long stream of fire shot up. Someone cried "fire," of course, and a woman fainted. Finally the disturbance was quelled.

Dave B. Levis sailed for Europe last week to spend the Summer.

Maloney's Wedding stranded in Dixon, Ill., last week.

Mrs. Thomas Whiffen is in Washington this week with the Lyceum Theatre Stock company. She is a capital actress, and can always be depended on to make the most of any role with which she is entrusted. She made her American debut at Wood's Museum, New York, in 1868, when she and her husband, Thomas Whiffin, were both members of the Galton Opera company. Before joining the Lyceum company she had been associated with many of the successes at the Madison Square Theatre under the Mallorys' regime.



Georgie Bryton has been engaged by W. S. Moore for the New York Comic Opera company, which will open in Kansas City shortly.

Blanche Moulton denies the statement that she had engaged with the Euclid Avenue Theatre stock company, Cleveland.

George R. Edeson will go to Denver, Col., as stage-director and stock comedian of the Manhattan Beach stock company.

The marriage of Mabel Claire Stephenson, the whistler and bird warbler, and Albert James Adams, Jr., a non professional, is announced to take place on June 1.

Harry Randolph, who has been resting during the season at his home in the West, has recovered from a long illness.

The French farce, L'Hotel du Libre Exchange, will be produced by Charles Frohman at Hoyt's Theatre late in August.

To let, popular farce-comedy. Small cast; printing. C. R. Clifford, 298 W. 142d St.

Amy Lee and Frank Doane will close their season in Pawn Ticket 210 at Philadelphia, week of May 27. They have been out eight months, and have not lost a night in that time. Miss Lee and Mr. Doane have decided not to take out this play next season, and unless they find a suitable vehicle will accept regular engagements.

Doc McDonough has engaged Amelia Glover for the American Roof Garden.

The company engaged for Halifax and St. Johns by W. D. Harkins comprises Emma Stevens, Minnie Radcliffe, Ed. Herron, T. S. Wise, and William Courtleigh. The company sailed from Boston on May 17.

Cast Up by the Sea was recently produced by J. P. Minnell, at Piqua, O., for the benefit of the local Knights of Pythias.

E. D. Lyons, of Richard Mansfield's company, will take a company to Quebec and Halifax on June 17. Nellette Reed will be the leading woman. She will play the part of Gervaise in L'Assommoir. Mr Lyons will play Coupeau.

John C. Buckstone, who played the comedy parts with Olga Nethersole the past season, will appear with her during her English engagements.

Harley Merry and Sons have signed a contract for the entire production of a new play by Frank Harvey. It will be under the management of Gustavus Kalm and S. Myers.

Kendal Weston has made a hit as William Penholder in One Touch of Nature and as Hummingtop in Arabian Nights at the Park Theatre Boston.

TELEGRAPHIC NEWS

CHICAGO.

Nothing Startling in the Western Metropolis' but Hall's Chronicle is Lively.

[*Special to The Mirror.*]

CHICAGO, May 20.

There is nothing startlingly new in theatrical circles here. Business is fairly good, and the only real novelty is Jakobowski and Herbert's new opera, The Birth of Venus, which opened well last night at Hooley's. Hughey Dougherty made his first appearance on the operatic stage. Those who have heard his famous stump speech on "Oratory" know that he has a very large voice. Aubrey Boucicault and R. E. Graham did very well, and Grace Golden acquitted herself creditably. It is a tuneful work and is likely to enjoy two weeks of good business. Herbert's book is particularly clever.

Manager Powers will soon give us The Gaiety Girl and the original Trilby cast.

The Kendals did well at Hooley's. Their leading man, H. Cooper Cliffe, a very good actor, is to remain in this country, having signed with Tompkins, of Boston, for next season. He is a courteous gentleman and an English actor whom even Lackaye would cotton to.

Warde and James closed their joint starring career at the Schiller Theatre Saturday night in Julius Cæsar, and the house will be closed until June 8, when the Summer burlesque, Little Robinson Crusoe, goes on, with Foy, Marie Dressler, Sadie MacDonald and a fine cast. Harry B. Smith has sent on the second act, and rehearsals will be lively from now until the opening.

Brady's production of Vane's melodrama, The Cotton King, has caught on at McVicker's. It is sumptuously staged, well acted and likely to run for several weeks to profitable business.

Manager John W. Dunne has gone to New York to arrange some preliminaries for the starring tours of Gladys Wallis and Joe Cawthorne next season. R. F. McClannin will stage Fanchon for him.

If Colonel John Hopkins secures a West-side theatre, as he hopes to, he will place both stages in charge of Harry Jackson and arrange an aerial trolley between the houses so that Jackson may be up in the air half his time.

Young E. S. Tarr, whose father used to be with Evangeline and who is now running the stage of The Passing Show, says that A. W. Maflin, here with The Birth of Venus, was in attendance at the original of that happy event.

Fanny Davenport's gorgeous production of Gismonda has tested the capacity of the Columbia at every performance. It is the finest thing we have seen here in many a day and is sure to score a great pecuniary success. Mr. MacDowell and Mr. Roberts give excellent support.

H. W. Seymour, former managing editor of the *Herald*, and Martin J. Russell, collector of the port, are to start a new democratic daily, called the *Chronicle*, in the old Evening Post Building, and many professionals will no doubt be pleased to hear that its dramatic department is to be in charge of Hepburn Johns, who did such excellent work on the old *Times*.

To-night the Henderson Extravaganza company commenced the ninth annual season of burlesque at the Chicago Opera House, reviving Aladdin, Jr., before a big house. The house was closed last night to make preparations for the event, and all of the old favorites were given hearty receptions to-night. Manager Henderson is in for an era of prosperity.

The Passing Show had five good weeks at the Chicago, and the popular people have left us for good and all in this entertainment, as Canary and Lederer bring The Mimic World back to the Columbia, instead of The Passing Show.

Fred. J. Hamill, a clever young member of the Chicago Athletic Club, appeared in The Passing Show last week, singing two of his own songs—"A Night at the Play" and "The Sky and the City." He has a pleasing tenor voice.

Manager George A. Fair opened the Masonic Temple roof-garden last night and a big crowd listened to the Second Regiment Band and Mrs. James Boyle, soprano. Vaudeville will be given later in the season, and Peter Armstrong will manage the stage.

Manager Davis has no idea of disposing of the Haymarket, and wishes all reports to that effect emphatically denied.

I have this communication from one W. A. McConnell, of your city: "Your Honor: As you are familiar with my case, and as it will be one of the first that will come up before Your Highness, I wish to state facts to you. Some years ago I produced a piece called The Scarecrow. One Harry B. Smith, after seeing the production, sued me and got judgment for $170 back royalties—and while visiting the Trilby quarters of New York one evening last week, this man Smith said he would settle the judgment for ten cents—and, in a burst of generosity, I gave him the money. Now, what I want to know is as follows: Can I sue him and get back my hard-earned dust, and if I promise to have the case come up before you, will you agree to decide in my favor for one-half of the judgment?"

Does this man McConnell take me for a slot machine? I saw the Scarecrow and I think a dime too much to pay for it, but at the same time I cannot agree to compound a felony. Besides, the justiceship matter is still in abeyance and may not be finally decided before June 1. Meantime I am making no bad breaks.

I have the folder of a Jane company and learn from it that R. Beers Loos is the business manager thereof. Regards to Nick Engel. Charlie Collins please write and enclose a dollar five.

A Black Sheep goes on merrily at the Grand Opera House, where it is doing a good business. Fred. Wright took his sable sheep up on the stock exchange the other day.

Julian Mitchell and his talented wife occupied a box at The Passing Show the other night.

Jane is over at the Haymarket this week. It opened last night before a large and well-pleased audience.

Manager Hopkins has engaged Nellie Ganthony for another week at his theatre, and the Nelson Family, Hilda Thomas and Frank Barry also appear in the olio. The stock company is presenting the Danites, and business is enormous.

A Chicago play pirate offered a manager the other day the manuscript of The Fatal Card, adapted for a cast of seven people.

Tony Denier, Jr., is arranging to put a mammoth Uncle Tom company on the road next season and is looking for talent.

William Morris is at the Alhambra this week with The Lost Paradise. Gerald Griffin has joined the company for the rest of the season.

Frank Hall's Casino is filled daily at his continuous vaudeville performance and a good bill is offered.

A new melodrama called The Smugglers went on at the Lincoln yesterday and made quite a hit.

The Lily Clay company is at Sam T. Jack's Madison Street Opera House this week, J. W. Kelly at the Park and a good variety bill at the Olympic.

Sousa's Band began a week's engagement a the Auditorium this evening, playing before a big house.

Warren Ashley and Ed. Gardiner and his wife go out with an Uncle Tom troupe this Summer.

Weather delightful and business good.

"BIFF" HALL.

BOSTON.

Last Gasps of the Dying Season—Rival Oliver Twists—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, May 20.

Boston's theatrical season is rapidly dying, the Museum and Park have closed, the Columbia will reopen next Monday for only a week and the final dramatic attractions of the year are being played at the Boston, Tremont and Hollis Street.

Madame Réjane began to-night the final week of her engagement at the Tremont, repeating Madame Sans Gêne. The Bostonian who takes pride in the Hub has to smile when he reads some of the criticisms of her performances, for not every critic is a master of French, and some of the futile attempts to catch the meaning are amusing. By and by a French dictionary will be sent to each paper with the critic's seats, and then we will get what we need. Business has been good but nothing near what it deserves. Madame Réjane has been laboring under the greatest disadvantages, having suffered terribly from abscesses in the ear, which made her appearance almost the effort of a martyr. Her work in Ma Cousine has been the feature of the week, but Sapho was frowned upon and the bill was changed.

Elita Proctor Otis, in Oliver Twist, plays a return engagement in Boston this week, opening to a good house at the Bowdoin Square. Miss Otis made a personal triumph at another house earlier in the season, and this second engagement should meet with equal favor. A chance to see Charles Barron again is appreciated by Bostonians.

A second Oliver Twist was given in Boston to-night, Mr. and Mrs. Jay Hunt appearing at the Grand Museum in the leading parts.

At the Castle Square Manager Rose made his third change of bill, putting on Dorothy, in which Louise Eissing and Beaumont Smith made the chief successes. William Wolf had a new topical song, written by S. B. Alexander. The company has been strengthened by the engagement of Harold Winthrop, a singer recently arrived from England, who appeared as Geoffry Miller. The Black Hussar is placed in rehearsal for next week.

Rice's Surprise Party in 1492 opened an engagement at the Hollis Street to big business. Augustus Sohlke now plays one of the conspirators. The chief novelty was the introduction of the Kilanyi Living Pictures, which caught the town in great shape.

Kate Claxton and Madame Janauschek are back in Boston in The Two Orphans, which is capitally presented at the Grand Opera House. William Barry in The Rising Generation next.

Trilby is renewing its earlier success at the Boston, where good business bids fair to prevail for an indefinite period. Mabel Amber's Trilby is the feature of this production, and she has made the greatest success of her career in this part. J. M. Colville is a good Svengali, and some of the other characters are finely played, notably the Madame Vinard of Jennie Reifferth.

Continuous vaudeville holds the stage at Keith's.

A Trilby burlesque is a leading feature of the bill at the Howard Athenæum. What does A. M. Palmer say to that?

A Trilby Quadrille is a part of the specialty bill at the Palace this week, and taking it all in all Boston has quite a fling at the lady with the matchless feet.

The Casino Girls and Seibel, the strong man, are at the Lyceum.

Joseph Jefferson went out to Harvard on May 14 and lectured before about 1,500 people, most of them students, in Sanders' Theatre. He considered the attributes of actor and orator and criticially considered tragedy and comedy, as well as the star system. At the conclusion of his address he answered questions put by the students for half an hour.

Trials and tribulations marked the closing week of the Old Jed Prouty season at the Grand Opera House. Charles MacGeachy and Richard Golden made money early in the season, but business has been bad for the last ten weeks. The actors were about four weeks behind in salary and an arrangement was made with Lawyer T. J. Barry by which the week was to be carried out on the commonwealth plan for the benefit of the company. Mansfield and Magee agreed to this for the house, and then MacGeachy forbade their paying any money to Mr. Barry. Things came to a crisis at the matinee on Thursday when the company refused to go on at the hour of the performance. A debate took place on the stage, but the actors would not play longer under MacGeachy's management, so Mr. Mansfield cancelled the contract and made a new one with Mr. Barry as attorney for the company, so that the engagement was brought to a conclusion. Different members of the company had attachments placed on the scenery, and a party claiming to own it, representing Gillin Brothers, the New York lithographers, put in a claim but abandoned it because of liability of legal entanglements. Then somebody went to a man who was surety on a bond given to release Messrs. Golden and MacGeachy from arrest a year ago, on a suit brought by Springer Brothers, lithographers, and prayed him to give them into custody. This was alleged to be a ruse to get Mr. Golden locked up, which would leave the field open for a new contract, in which the aggrieved parties could square themselves. The bondsman surrendered both. Mr. Golden objected because Mr. MacGeachy was not included in the arrest proceedings. The constable said he couldn't find MacGeachy. Mr. Golden took him to the Adams House and found Mr. MacGeachy, who thereupon was arrested. Both were taken to jail.

Friends of Golden found a surety for him, and he was released in time to go on the stage at 8:10 o'clock Friday night for the performance.

Mr. MacGeachy has been in jail since his arrest, and yesterday tried to take the poor debtors' oath.

Two members of the company who sided with MacGeachy and Golden were discharged Friday night, as was also Treasurer Cox. As a result of Lawyer Harry's arrangement, the company has enough money to get home.

Charles A. Ellis has completed his arrangements for Melba's concert tour, which will begin in Montreal in October. She will be supported by a fine orchestra and soloists, and the programmes will be made up of a miscellaneous first-part, followed by a scene from an opera. Late in the Spring the company will go to the Pacific coast, and probably thence to Australia, the home of Melba, where she has not been heard since she became famous.

The Pharmacy Fair came to an inglorious end last week, and becoming tired of doing a steadily losing business, the managers decided to shut up doors. The theatres were not affected by the exhibition. The show was to have lasted through this week.

In the Legislature last week the joint committee on the judiciary reported back the bill to prohibit the licensing of public entertainments on the Lord's day, recommending that the House concur in all the Senate amendments, the most important of which provides that those who observe Saturday instead of Sunday shall be exempt from certain sections of the bill.

Marie Burroughs made a most creditable appearance as Juliet last week, but she was so hampered by wretched stage management that her success was almost miraculous.

There was a curious crowd in Essex Street one afternoon last week when the household property of John and Marion Manola-Mason was sold by auction to satisfy the claim of the mortgagees—a loan company. The furniture was all sold off at low prices, hardly enough to satisfy the liabilities. Mrs. Mason was present at the sale with one or two professional friends, but the most of the crowd were habitual attendants of auction sales. Miss Mason has a Summer engagement which begins in a week or so.

One of the Boston papers said last week that the Castle Square Theatre had passed into the hands of Charles MacGeachy, Richard Golden's manager. It also said that MacGeachy was in Charles Street Jail for debt.

"Both statements are untrue. The theatre is still in my hands," said Mr. Rose of the Castle Square to me on Saturday, "and the published statement that MacGeachy had secured it is wrong. Mr. MacGeacy talked with me last night, but we made no definite arrangement one way or the other. So for the present, at any rate, I shall continue to hold on to it." By the way, one of the Technology professors has been making analysis of the air in the Castle Square to prove the admirable nature of the ventilating apparatus, which is working to a charm this Summer.

Samuel T. Hamilburg will reopen the Park on Thursday for his anuual testimonial. Hands Across the Sea will be the bill.

The Point of Pines is to be reopened about June 15. T. Thomas Baldwin, of Baldwin's Band, and John F. Burnham will be in charge.

By the presence of mind of Signor de Novellis a panic was averted at the Pop Concert on Saturday. A piece of plastering fell and the whole house was thrown into confusion. Pluckily the director kept the orchestra playing and a dangerous rush for the doors was averted.

I see that my paragraph last week about the newspaper woman in the chorus at the Castle Square caused a lively chase at that house, but they were unable to solve the mystery. How she must have smiled, for she's still there.

Theresa Vaughn will be the Bertha in Excelsior, Jr., when R. A. Barnet's burlesque is given in New York.

Harrison Millard is coming to Boston to see his daughter's first appearanca in The Sphinx at the Tremont next Monday.

Elita Proctor Otis is to be entertained by her fashionable friends during her present engagement at the Bowdoin Square. She will be in The City of Pleasure next season.

Helen Guest has returned to Boston after a successful season with Wilfred Clarke.

Jack Fynes of Keith's Opera House, Providence, will be at Keith's Theatre in this city, while E. F. Albee and Paul Keith are in Europe. He will return to Providence in October.

JAY B. BENTON.

PHILADELPHIA.

Improving The Secret Service—The Sign of the Cross Not Well Received—Other Attractions.

[*Special to The Mirror.*]

PHILADELPHIA, May 20.

Wilson Barrett, with a capable company, produced The Sign of the Cross as an opening at the Chestnut Street Opera House. The effect of the work on the public has not been agreeable, and the local critics have advised its withdrawal from the artist's repertoire. It was staged handsomely, and careful attention was awarded to detail, but the theme is not happy. The language of the play, where it is not insipid, is at times stupid and inane. The role of Marcus, in which Mr. Barrett appeared, will not enhance his reputation. The Manxman made up the repertoire for the week. E. H. Sothern's engagement follows, opening with Lord Chumley. This play, as well as The Highest Bidder and Captain Lettarblair, will be withdrawn after the present season.

1492 closed a delightful run Saturday night at the Chestnut Street Theatre. The company is in every respect meritorious. The Milk White Flag follows for a run, which will terminate the season at this house.

The Secret Service is being rehearsed constantly with the desire to eliminate a number of scenes and two anti-climaxes. The Broad has been fashionably filled all week, and the general impression appears to be that the play will be a success, if a natural hero can be introduced to foil in a degree the machinations of two consummately villainous heavy men. The cast is super-excellent—one of the very best in all requirements. Maurice Barrymore has in Captain Challoner a part that fits him. Mary Hampton, Odette Tyler, and all the others made very happy and distinct impressions. The comedy element of the play is a feature quite near perfection, and its finish is masterly.

The Bostonians commence the thirty-ninth consecutive week of their season at the Broad to-night, appearing in Prince Ananias. They will remain two weeks and will close here.

The Strollers at the Walnut began on Wednesday night, the house having been closed the first two nights of the week. The company admirably presented The Mother in-Law, and Raspberry Shrub Sec. to large attendance. If every amateur organization was as even in its work and as able, there would be no danger of professional genius dying out. The performances were given for the benefit of a local charity. The Walnut closed its season Saturday night.

The Standard has had but one losing week the entire season, and that was with The Temptation of Money. The electrocution scene in that play did not kill the condemned man, but it effectually ruined the drama. The house closed Saturday night, one week earlier than anticipated, owing to the failure of The Still Alarm to keep on the road. Last week was a banner time, the bill being Grimes' Cellar Door, which James B. Mackie has substituted for The Side Show, with which he has wasted most of his season. This company is very clever, headed by Louise Sanford, and assisted by Kitty Gilmore, Nellie Maguire, Maude Winston, and Sadie Spencer. The theatre will remain closed until May 17 when a Hebrew Opera company will appear for a fortnight.

A Green Goods Man at the National returned the large attendance to this ever-popular house. It is of the regulation farce-comedy order, with three entirely original features. It went with a swing that was acceptable to very large audiences, and the cast was admirable. John C. Rice and George W. Monroe are on this week with My Aunt Bridget. This will be Mr. Rice's first appearance in three years with this amusing farce comedy, and both managements are banking on big results.

Matthews and Bulger's company at Gilmore's Auditorium introduced a class of vaudeville stars above the ordinary. Miss St. George Hussey, Matthews and Bulger, the Byron Sisters, Sheridan and Forrest, Ned Monroe, and the talented little Alice Hanson made up an olio of great acceptability. Weston Brothers Vaudeville company are on for this week.

James H. Wallick has been having things his own way at the People's, where with The Bandit King he has drawn good audiences. He makes the scenic effects a feature. He remains a second week, beginning to-night with The Cattle King, for the second time this season in this city.

At the Girard Avenue The Shaughraun goes on to-night, with the strongest cast in the history of the theatre. Amelia Bingham has made such a fine impression with her exhibition of emotional and comedy power that the management has offered her the leading roles for next season. She is holding the offer under advisement.

The New Magdalen is at Forepaugh's.

Manager Campbell, of the Temple Theatre, Camden, will retire at the close of the present season. Thereafter the Masonic Temple Association will control the operations of the house, the management having been accepted by Daniel M. Hassett, a well-known citizen of Camden. Mr. Hassett has been connected with the theatre since its opening. The policy of the new management will be more liberal than before, and there will be no crowding of attractions.

Etelka Wardell is at her summer cottage home at Holly Beach, Cape May County, New Jersey.

E. F. Snader, formerly manager of In the Foothills, is in a thriving commercial business in this city.

James Bradford, an old-time actor of local reputation, has retired, and has removed to Indianapolis where he has entered the baking business.

Lillie Allison, late of Evans and Hoey's Parlor Match, and Hoey's Flams, who has been ill in this city with la grippe, is able to take short trips into the open air.

The Tennessee's Pardner people playing the National week of May 6 were not paid salaries by the manager of the company, and are still in the city stranded.

EDWIN RUSHTON.

WASHINGTON.

An Ideal Husband at the New National—Last Week of Operatic Season—Notes.

[*Special to The Mirror.*]

WASHINGTON, May 20.

Daniel Frohman's Lyceum Theatre company presented An Ideal Husband in an admirably finished manner to a large audience at the New National Theatre to-night. Herbert Kelcey, W. J. Le Moyne, Charles Walcot, Fritz Williams, Ferdinand Gottschalk, Isabel Irving, Katherine Florence, Maude Venner, Mrs. Charles Walcot, and Mrs. Thomas Whiffen met with warm individual recognition. Fortune and The Wife are underlined. This engagement completes the regular season. Next week the Summer stock comedy company will commence operations.

The last week of the Hinrichs Grand Opera company's season at the Academy of Music was ushered in to-night with a sterling reproduction of Il Trovatore with Guiseppe Campanari as the Count, this being his first appearance in the part. A. L. Guille has been specially engaged for the concluding week and will make his first appearance Tuesday night in The Huguenots. La Gioconda, The Jewess, Mignon, and The Bohemian Girl will also be given. For the farewell performance Il Pagliacci and Il Trovatore will be presented introducing every principal of the company.

Managers Shaw and Bradford produced for the fourth week of the Frederick Bond comedy season at Allen's Grand Opera House The Guv'nor. The presentation was warmly appreciated by a large audience, Mr. Bond and his clever associates giving an excellent interpretation.

True Irish Hearts opened a return engagement at Butler's Bijou Theatre to a full attendance. Edward W. Rowland is achieving fine success in the leading role. Uncle Tom's Cabin next.

Flynn's London Gaiety Girls commenced the closing week of the Lyceum's regular season to an excellent house. The Fay Foster Burlesque company closed a prosperous week.

Ellen Vockey, who was filling an engagement at Butler's Bijou Theatre last week, was forced through illness to abandon the latter half of her engagement, and the house remained dark for the rest of the week.

Nat C. Goodwin closes season in Baltimore next Saturday night after a tour of continued success.

JOHN T. WARDE.

ST. LOUIS.

Collapse of Evans Brothers' Vaudeville Company—New Productions.

[*Special to The Mirror.*]

ST. LOUIS, May 20.

The preliminary Summer season at Terrace Park, under the management of Will R. Baker, was commenced with a free concert by Buffuno's Military Band last Saturday night. Yesterday afternoon another free concert was given, and last night the regular vaudeville season began with a strong list of attractions, which was attended by a large audience. The garden has been greatly beautified this season.

A supplementary Summer season began at Havlin's Theatre yesterday afternoon, the attraction being a specially organized stock company, who gave a production of East Lynne. The company includes Eda Clayton, Horace Vinton, Little Bonnie May, Mamie Barrett, Beatrice Harlowe, and Laurie Farnsworth, Loudon McCormack, Maurice Brennan, Edwin Meloni, Frederick Harvey, John R. Scott, and Fred. Cook. The specialty people this week include Baby Bennett, Fernandez, Hi Tom Ward, Kehrns and Cole, Edwards and Fisher, the Eldridge sketch team, and the American Quartette. There will be a new drama each week with vaudeville before the play and between the acts, making the performance continuous from 2 to 5:30 and 8 to 11 P. M. Performances will be given daily, and the prices will be on the continuous scale.

The first production of Modeste H. Jordan's new child's play, Nando, took place at the Olympic Theatre last Friday evening before a large and fashionable audience. The entertainment comprised ballets, songs and dances. The different characters were assumed by the children of well known society people. The performance was a fairy spectacle of the highest order. Miss Jordan, the authoress, is among the youngest of our promising playwrights and journalists.

Evans Brothers Vaudeville company, that gave a week's performance at Exposition Music Hall, with promises to continue during the Summer, came to an inglorious end last Tuesday. The orchestra made a demand for their money, which was not forthcoming, and several newspapers got out attachments to secure their advertising bills.

Next Monday the Union Trust Roof-Garden and Casino will be opened for the Summer sea-

son. A very strong vaudeville bill will be presented.

Felix the Postillion, a character play by Frederick W. Amuck, was given at Benton on the outskirts of this city last Saturday night before a large audience who thoroughly enjoyed the performance. The young ladies and gentlemen who took part were clever in their several characters, and were highly complimented for their acting.

Manager John Havlin, of Cincinnati, was in the city yesterday.

Colonel John D. Hopkins, manager of Hopkins' Pope's Theatre, went to New York last Friday night.

W. C. HOWLAND.

CLEVELAND.

The American Comic Opera Company—Plans for Summer Amusement—Gossip.

[*Special to The Mirror.*]

CLEVELAND, May 20.

The opening performance of the American Comic Opera company to-night at the Lyceum Theatre was a very auspicious one, and augurs well for the success of the organization. Prince Methusalem was sung and staged beautifully. The title-role was well taken by Jeannie Winston. Harry Brown as Sigismund was as funny as ever, and a hearty welcome was accorded him by his many friends and admirers. Henry Hallam, Rose Leighton, Annie Myers, W. F. Rochester, and others of the old favorites at Haltnorth's Garden last Summer were equally favored. Mr. Rochester as stage-manager deserves great credit, and Goodhue and Faetkenhauer are to be congratulated.

To-morrow night Charles H. Henshaw will take his testimonial benefit, which is an assured success. Next week, Boccaccio.

Hagenbeck's Trained Animals gave a performance last night before a large audience at the Euclid Avenue Opera House. They remain till Wednesday night. Mr. Hartz has managed to keep his house open continuously through the season, and will close next week with one of his strongest attractions. Ada Rehan in repertoire.

The Cleveland Theatre closed the season last Saturday, and will be thoroughly renovated in time for an early opening in the Fall.

The American Comic Opera company remains at the Lyceum for three weeks, closing June 8. They will then go to Milwaukee for the Summer. Will Stumm, treasurer of the Lyceum, goes as treasurer of the opera company. The Lyceum will be opened off June 10 with a series of continuous performances for the Summer season. Ed. C. Underner, treasurer of the Cleveland, will act in that capacity at the Lyceum, and Tom Henshaw as press agent.

Haltnorth's Garden Theatre will open on June 10 with the Murray-Lane company, which includes Marion Manola, Clara Lane, Bessie Fairbairn, Clara Lafine, Polly Fairbairn, Stella Madison, J. K. Murray, Frank David, Edgar Temple, Oscar Girard, Lindsay Morrison, James Murray, and George Miller. Clarence Rogerson will be musical director. Miss Manola will be the principal for the first four weeks, after which Clara Lane will join the company. She will be with the Lillian Russell company till then.

Fred. Brandt, assistant treasurer of the Euclid Avenue Opera House, will be the treasurer at Haltnorth's Garden Theatre, as last year.

Sells Brothers' Circus drew crowds this afternoon and evening. It will remain until to-morrow, giving two more performances.

WILLIAM CRASTON.

CINCINNATI.

Ada Rehan at the Walnut—Opening of the Ludlow Lagoon—Other Bills.

[*Special to The Mirror.*]

CINCINNATI, May 20.

The Walnut will close its season this week in a veritable blaze of glory. It is the occasion of the appearance in Cincinnati for the first time in fifteen years of Ada Rehan and the celebrated stock company of Augustin Daly. To-night they attracted an unusually large and fashionable audience in The Last Word at advanced prices. The rest of the week will be devoted to a varied repertoire, consisting of The Honeymoon, Two Gentlemen of Verona, Railroad of Love, Taming of the Shrew, and Nancy and Co. Manager Havlin has had to offer exceptional inducements for this attraction, and his efforts are meeting with approbation.

The Grand will also close its season at the end of the week. It is dark until Thursday night, when Mr. and Mrs. Kendal opens with The Second Mrs. Tanqueray. The other bills are The Queen's Shiling and The Ironmaster.

Edward Aylward, the efficient treasurer of the Grand, retired for the season Saturday night. During the Summer months he will officiate as cashier at Latonia. He will be at his post at the Grand as usual in the Fall.

The Ludlow Lagoon had a bright, sunshiny day for its opening last Saturday, and was thronged with people. The specialty artists appearing are Princess Dolgourky and her Troubadours, Ray Burton, and Fisher-Geller trio.

The bronze statues at Kohl and Middleton's have made a pronounced hit, and will be continued for the fourth consecutive week. With the end of this week all the regular theatres will be closed.

WILLIAM SAMPSON.

PITTSBURG.

Minstrelsy and Burlesque at the Theatres, But the Circus Reigns Supreme.

[*Special to The Mirror.*]

PITTSBURG, May 20.

The Bijou was crowded to-night to welcome George Thatcher and Carroll Johnson's Twentieth Century Minstrels. The company made a great hit. Next week, The Red Queen.

At the Academy of Music Rush's White Crook Burlesque company opened to a large attendance. Next week, Albino's London company.

The Alvin closed May 18 for the season.

The Bijou will close the season June 1.

Barnum and Bailey took possession of the city to-day and the tent is packed to-night.

E. J. DONNELLY.

THE LILIPUTIANS ON THE COAST.

[*Special to The Mirror.*]

SAN FRANCISCO, May 20.—The Liliputians in Humpty Dumpty scored a hit at the Baldwin last night. The entire company were enthusiastically welcomed.

H. P. TAYLOR, JR.

WANTED THE SEASON EXTENDED.

[*Special to The Mirror.*]

LOUISVILLE, KY., MAY 18.—Gustave Frohman's company closed the Grand Opera House season with The Wife. Hundreds were turned away at the matinee, and at night citizens submitted a petition bearing over 500 names to have the season extended. Owing to contracts let for improvements which must be undertaken immediately, the season could not be extended. Frohman's company is one of the best en tour.

FOR FAIR VIRGINIA.

Russ Whytal's new four-act romantic play entitled For Fair Virginia will have its initial production at the Fifth Avenue Theatre on Monday, June 3. The preparation has been in progress for several weeks.

It is Mr. Whytal's intention to give as elaborate stage settings as the play will admit of, and these will be under the special supervision of the artist, Hugh Reid, who is painting the scenery, in order to insure an artistic and harmonious ensemble.

An excellent cast has been secured—one that will do full justice to the various parts. The rehearsals are under the personal direction of the author, who will himself play an important part. They are held daily at the Fifth Avenue Theatre.

Although the scene of the play is laid at Southerland, Va., during the late war, there are none of the sensational scenes and effects of the usual war drama, nor is the sentiment of the play sectional in any sense of the word. For this reason popularity is expected for it in all parts of the country.

BLACK AMERICA.

Nate Salsbury, so long connected with the Wild West enterprise, is organizing and will direct at Ambrose Park, South Brooklyn, this Summer, an enterprise to be known as Black America. The exhibition will realistically show the life of the Southern negro before the war. All the distinctive features of plantation life in the old South will be illustrated, it being intended to employ five hundred negroes, all of whom were born and raised South of Mason and Dixon's line. The big enclosure will show scores of cabins of the families employed in cotton and cornfields, and every feature of the old life of these people will be reproduced. After the day's toil in the fields, the negroes will gather about the cabin doors and engage in the pastimes of slavery days. The performance will terminate with a tableau in which Lincoln, Grant, Sherman, Sheridan, John Brown, and Fred. Douglass will be represented.

THE TAVARY SEASON CLOSED.

Before leaving for Chicago, yesterday afternoon, Jack Hirsh, business-manager of the Tavary Grand Opera company, said to a MIRROR reporter:

"In view of the announcements made during the past week with reference to the appearance of the Tavary Opera company at the New Phœbus Theatre in Brooklyn, and in justice to Manager Pratt, of the Tavary company, I wish THE MIRROR would say that owing to the inability of the management of the Phœbus to fulfil their part of the contract which called for an advance payment on guaranty, it was deemed advisable to close the season at the Grand Opera House as advertised."

WALKER WHITESIDE'S PLANS.

Arrangements have been perfected for Walker Whiteside to play an engagement in this city at the Herald Square Theatre next Fall. During his stay he will appear as Hamlet, Richelieu, Othello, Shylock, Richard III., and possibly a new play now in preparation.

Mr. Whiteside's tour will be under the direction of George W. Heuck, of Cincinnati, and E. J. Snyder, the latter having been with the tragedian during the past season.

The costuming of the entire company will be in the hands of Maurice Herrmann, and the scenery is to be painted by Reginald Morgan.

STILL FIGHTING SPECULATORS.

The managers of New York received last week a communication from Benjamin E. Hall to the effect that he proposed to introduce at the next meeting of the City Aldermen an ordinance making it a misdemeanor to sell theatre tickets on the street for more than the face value of such tickets. Mr. Hall wrote to several of the managers asking their opinion as to the measure, and they all appeared to favor it. This, if it goes through, will effectually do away with all the curb-stone ticket speculators. The Aldermen meet every Tuesday at 1 o'clock, so the resolution will probably be introduced to-day.

MISS SELIGMAN DENIES.

Minnie Seligman says that the published announcement that she had been engaged by Richard Mansfield as a member of the Garrick Theatre company is a mistake. She states that she has told Mr. Mansfield that should he be able to secure a good play with a sufficiently strong character to warrant her undertaking the part, she will arrange with him to play in his company. Otherwise no definite arrangement has been made. Miss Seligman sailed for Europe on Saturday, and hopes to return in September with a new play in which she will star next season.

NEW MANAGERIAL FIRM.

William A. Paxton, proprietor of the new Creighton Theatre, Omaha, Neb., W. A. Burgess, manager of the same house, and W. J. Block, manager of the Herald Square Theatre, this city, may become partners in a theatrical enterprise.

Their present plan is to secure a theatre in Chicago and turn it into a first-class variety house like Koster and Bial's in New York. There is in Chicago a theatre already built that is in the market, and another firm besides Messrs. Paxton, Burgess and Block are after it.

Mr. Block made a bid to the Bixby Estate for the Casino.

A MANAGER ARRESTED.

Ed. R. Salter, manager of The Derby Mascot company, was arrested in Montreal, Sunday, on a charge preferred by Frederic Melville, a member of the company. A week ago last Saturday Mr. Salter took the company to Montreal with the understanding that they were to play a season of four one-week stands. On Saturday night, after a fair week's business, Mr. Salter, it is said, refused to pay salaries. Mr. Melville then secured a judgment against the manager for $80 and had him arrested.

A THEATRICAL ATLAS.

Samuel Freedman has protected at the Copyright Office a novel publication of his own invention. It consists of maps of each State, showing upon the drawings only theatrical towns and the railroad connections of each, together with the mileage. These maps will be bound together in a book of fifty pages, and they will number about thirty-five. The book will also show the population of each town, the names of theatres and their seating capacity. The book will be small enough to carry conveniently in the pocket.

SAID TO THE MIRROR.

M. A. MOSELEY: "I was surprised on reaching West Point, Miss., this season, to have a man come up and introduce himself as Mr. Grief, manager of the local theatre. When I asked Mr. Grief who ran the hotel at West Point, he replied, 'Captain Swindell.' On reaching the hostelry, I was again astonished to hear that a gentleman named Outlaw would promptly see to getting our baggage up. What's in a name?"

DOROTHY MORTON: "Since leaving California we have met with nothing but success. Our performances in British Columbia were no less than perfect triumphs. I am undecided as to what I shall do next season."

MAX FIGMAN: "Miss Martinot and I have every reason to feel gratified at the reception of The Passport in New York. Miss Martinot is particularly pleased at the tributes paid to her acting by the critics. But I was amazed to see that a critic of an important daily so far forgot the limits of his functions as to descend to personalities—a glaring breach of journalistic etiquette. No sensible actor or actress can object to criticism of his work as an artist, but when the critic takes upon himself to criticise the actor's or actress' private affairs—as this particular critic did in his article—he commits an impertinence."

SIDNEY R. ELLIS: "I have come back from Toledo, where I put in a couple of weeks producing my new play, Bonnie Scotland. I shall devote the Summer to the interests of the American Theatrical Exchange and my various enterprises."

FRED. C. WHITNEY: "I have decided to build up no more comic opera stars. Hence forth my company will be known as the Whitney Opera company. I said when I organized my company that it should be essentially a stock company and it shall always continue as such. Stars are too uncertain and too full of eccentricities to make them a trademark."

THOMAS Q. SEABROOKE: "It is not improbable that I shall be seen in England during the next London season in The Isle of Champagne. Edward Michael, who owns the English rights to the opera, is endeavoring to persuade me to go over and may be I shall. The charm to an American actor about playing in London is that he can appear there during the London season, which is in the Summer, without conflicting with his Winter tour in America."

LEWIS MORRISON: "I am settled for the Summer at my country seat in Peekskill, but I shall come to town frequently to look after matters respecting my tour next season. According to my contract with Mr. Fiske I am to produce his romantic melodrama The Privateer before October, 1896. I shall devote a year to its preparation for the stage. The scenery and effects will be most elaborate and the drama will have the very strong cast it requires. My part is in sharp contrast to anything the public has seen me do since I have been a star."

DAVID HENDERSON: "A Chicago success is just as valuable as a New York success; indeed, the territory that can be played profitably by the former is decidedly greater in expanse. New York is an excellent bill-board for a production that runs several months, but it is not a city to make money in—the expenses are too great."

A. M. PALMER: "The success of Trilby in the small towns is yet to be demonstrated; but in the cities where it has been seen this season it hits the bullseye every time."

WILLIAM B. CURTIS: "We have engaged for Billy Van's company an English comedy act that will prove to be one of the greatest novelties ever seen in this country. I have just returned from Chicago, St. Louis, and Cincinnati. While away I had a peep at our scenery. We will have twenty drops and thirty-five set pieces of new design. On my return I found over six hundred replies to our recent advertisement in THE MIRROR. This was a magnificent return for the advertising amount invested, and a strong proof of the value of your paper."

CHARLES MACGEACHY: "My interest in Old Jed Prouty has ceased for all time. I am now negotiating for an important production for next season."

VERNER CLARGES: "I heard the Rev. Madison C. Peters' sermon on 'The Church and Stage' Sunday night—I think I was the only actor present—and I consider the discourse the most eloquent as well as the fairest on this subject that has ever come to my notice. I saw Mr. Peters after the service and thanked him for his appreciative words in the name of the profession."

FREDERIC EDWARD MCKAY: "I shall sail for England next week, to spend two months in London and Paris. I shall see John Hare regarding matters connected with his American tour, as his manager, Clarence E. Fleming, will not be able to run over himself. I shall keep an eye open for light operas suitable to the Castle Square Theatre, Boston, as Manager Rose believes he will continue to stage comic opera there next season. I have authority from R. A. Barnet to arrange for a London production of Excelsior, Jr., which Rice is to present in New York. I shall also transact business for W. A. McConnell in Paris."

FRANK CONNELLY: "Prospects look very rosy for the new Princess Theatre at Toronto, which I am to manage next season. The theatre has been built on the site of the old Academy of Music and is owned by J. Enoch Thompson. The house will open on Sept. 2 and will only play first-class attractions. The stage is large enough for any production."

J. BARD WORRELL: "My bookings at the Philadelphia Park Theatre are proceeding most satisfactorily. I shall give my patrons excellent dramatic fare next season. Misunderstanding about prices? There is none. A reasonable number of orchestra seats will be sold at $1.50, and a greater number will be sold at $1. This meets expectancy, maintains the theatre's first-class character, and pleases the amusement loving public of Philadelphia."

SAM KINGSTON: "Evidently, Manager W. H. Todd, of the Academy of Music, Northampton, Mass., has no great regard for equity. He has brought suit against Mr. Keene because he canceled a date. The facts in the case are these: the original date canceled was April 1 and we offered to play April 13. Mr. Todd replied that he could not give us that date, but we might play April 27. I gave him six weeks' notice of cancelation. He gave us less than two weeks. Of course we shall defend the suit."

WILLIAM A. MCCONNELL: "I purchased a five-ride ticket for $2 at the Columbia Bicycle Rink last week, and after the first lesson when I maimed eight people for life, and ran into everything except the ceiling, Colonel Pope offered me $100 for my $2 ticket, and another $100 if I would never come back. I have hopes that I shall get all the splinters out of my clothes by Christmas."

NEIL WARNER: "It has this afternoon been reported to me that I am a confirmed morphine fiend; at least such is the report which has been circulated about me. Where it originated and why, I am at a loss to know. Now, as I never saw any morphine, or injection, or anything connected with that drug, it would oblige me very much if you would kindly give an emphatic denial to this falsehood."

A. M. PALMER: "It is ridiculous to assert, as some persons are doing, that I am walking around with a chip on my shoulder defying people to knock it off. Every business man would take the same stand as I do in regard to Trilby. It is not true that burlesques help to advertise my attraction. On the contrary, they would do it a great deal of harm. If I permitted the first comer to burlesque it, the country would be overrun with Trilby companies, and the public, thoroughly tired, would confound my company with that of any irresponsible manager who had already visited the town and given a wretched burlesque of my play."

GOSSIP.

HARRY GWYNETTE, who is now in England, will sail for New York on June 30.

TONY PASTOR and his wife will sail for Europe on June 10 by the *Umbria*.

MRS. ANNIE YEAMANS will sail for England on June 10. She will join her daughter Jennie in London.

THE PIRATES of Penzance is to be revived in Chicago, it is said. Alexander Byers should be cast for the Pirate King.

ADA WALKER has joined the Uhrig's Cave company in St. Louis.

GEORGE WOODWARD will be one of Sol Smith Russell's comedians next season.

IRVING'S American tour will open in Montreal on Sept. 16.

OLGA NETHERSOLE will sail for this side in October.

THE bright London *Referee* refers to an English actor recently departed from these shores as "Our own impending Svengali, the expansive but neither green nor shady Tree."

E. D. LYONS, Henry Jewett, and Nelleta Reed will probably take part in an open-air performance of As You Like It during their Summer engagement in Quebec.

MEL HUDSON, the well-known Kansas City manager, was a conspicuous figure on the Rialto yesterday.

FRANK L. PERLEY is expected in town this week.

JOHN W. DUNNE has engaged Ed. V. Giroux to go in advance of Joe Cawthorne next season. Mr. Giroux is one of the agents of Ringling Brothers' Circus, but he will leave that organization in July to join Mr. Dunne's staff.

To let, popular farce-comedy. Small cast; printing. C. R. Clifford, 208 W. 142d St.

DUNCAN B. HARRISON passed through the city yesterday on his way to Boston.

ADELE RITCHIE and Ignatio Martinelli have resigned from the cast of Trilby, now in rehearsal at the Garrick Theatre.

THE SALE of tickets for the Couldock benefit opened yesterday morning and $1,200 was taken at the box-office in two hours.

OLIVER BYRON was injured by a rope used in hoisting trunks into a loft at his North Long Branch house last week. He was going about with his hand in a sling at last accounts.

THE recent benefit at the Eden Musee for St. Mark's Hospital netted $2,000.

THE report that Neil Burgess has sub-let the Star Theatre for next season is untrue.

IT IS likely that Helen Ruskin, who is now starring in a repertoire of popular plays, will star next season in several plays by Mervyn Dallas.

DAVID TORRENCE will close his season with The Fencing Master on June 15. During the long tour of the company he has not missed a single performance, and has received high praise for his singing and acting in the role of Fortunio. He possesses a clear and rich baritone voice, and nature has also favored him with a handsome stage presence.

☞ All information in regard to advertising in THE MIRROR will be forwarded on application by return mail.

LAST THURSDAY morning at 5 o'clock a ten-pound girl was born to Mr. and Mrs. Edgar L. Davenport at Roxbury, Mass. This information solves the mystery of the settled smile that Mr. Davenport has worn during the past five days.

ROBERT STODART has an appreciative and scholarly review of Zangwill's "The Master" in the *Home Journal*. Mr. Zangwill is writing a one-act play that will be produced soon in London.

JOHN HARE has decided to make Pinero's play, The Notorious Mrs. Ebbsmith, a feature of his repertoire during his American tour next season. Fred. Terry and Julia Neilson have been engaged for leading roles in the production and will be featured.

THE New Boy company, headed by Bert Coote, and under the direction of Gustave Frohman, played a very successful engagement last Thursday night at Bleecker Hall, Albany, N. Y. The cast was nearly the same as that engaged for the coming season.

☞ Managers placing advertisements in the Managers' Directory have the privilege of announcing their open time, from week to week, in THE MIRROR'S Open Time column, without extra charge.

JOE CAWTHORNE yesterday read the German-American comedy in which he will star next season under the management of John W. Dunne. The play is said to contain a novel idea in its story which has never been used on the stage. Mr. Cawthorne will be supported by a very well-known comedienne and a company of unusual excellence. The season will open in Kansas City in August, and will include a tour of the Pacific Coast, where Mr. Cawthorne is a favorite. A New York city engagement will be played in March.

A LARGE audience attended at St. James' Hall on Saturday night when R. C. Carton's play, Sunlight and Shadow, was performed by The Idlers, a prominent amateur organization, under the auspices of the *Herald*, for the benefit of the pension fund of the Sandy Hook Pilots' Benevolent Association. Vene Montross, Maud Furniss, Dorothy Dare, Brinsley Shaw, John D. Latimer and John Montross were in the cast. Charles Trier managed the stage. Another benefit for the fund under the same auspices will be given at the Fifth Avenue Theatre on June 5.

CHERIDAH SIMPSON, who was with William Hoey in The Flams the past season, invites offers for the Summer and next season as pianist and soprano.

FALLEN AMONG THIEVES, by Frank Harvey, has been purchased by Davis and Keogh, and will be produced by them next season. The Land of the Living will be produced under the management of Kahn and Myer, and The Sins of the Night will be produced in some New York Theatre by the author's representative, Martin Dixon.

For Fair Virginia

BY Mr. Russ Whytal

A Romantic Play in four Acts

Initial Performance Fifth Avenue Theatre, New York

June the third, Eighteen hundred and ninety five.

Complete scenic equipment. Elaborate and ample printing.

Counsel Hon. A. J. Dittenhoefer. Direction of Mr. Frank G. Cotter.

AS YOU LIKE IT.

THE realistic play from the German that Richard Mansfield announces for next season is probably Richard Nordmann's Gefallen Angel (Fallen Angels), which was done in German at the Irving Place Theatre at the beginning of this season. Minnie Seligman, now a member of Mr. Mansfield's forces, has had the play in her possession for a long time, and thinks the leading part suits her.

***

Dishonored is the title of a new English play that may find its way over here. It has been dramatized from a novel of the penny-dreadful order by the authoress herself, Lily Tinsley. Here is a specimen of the novel: "The next moment the great iron gates fell to with an ominous clang behind them both. As they did so an oath, deep and dark, fell from the lips of Cecil Pentland, where he stood, a silent and hitherto unmoved witness, in the shadow of the blighted home!"

***

It begins to look as though the proposed General Association of Managers would not materialize after all. After the revelations in THE MIRROR anent certain evils in the present system of local management a group of prominent combination managers, including Joseph Brooks, Charles Frohman, Augustus Pitou, W. A. Brady, and C. B. Jefferson, suggested the organization of an association of managers with the object of remedying evils which, it is stated, cost the combinations thousands of dollars per annum. All the managers approached on the subject were very enthusiastic over the scheme and all promised to coöperate. When, however, it came to the question of devoting a few hours a week to working out a plan of organization, this enthusiasm disappeared as by magic, so that, finally, Mr. Brooks, who was the leading spirit in the movement from the start, has become entirely discouraged.

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"Although every combination manager we approached admitted that such an association would be of material benefit to him," said Mr. Brooks yesterday, "not one was willing to come to the meetings to help organize. Each sent some excuse. It seems absolutely impossible to get theatrical managers to work together." What is the explanation of this seeming blindness of the managers to their own interests? Or is there method in their apparent madness and some reason for their desiring the *statu quo* to be preserved?

***

Credit should be given where credit is due. This remark is intended for those who promise to give credit for services rendered and then fail to keep the promise. The manager of a prominent printing house said the other day: "We are always being asked to get up printing for benefits and we always do it without charge. But it is the rarest occurence when we receive a single word of credit for it. Of course, there are plenty of promises, but they are soon forgotten. Persons getting up benefits should bear in mind that we deserve at least recognition for the time and money we give gratuitously."

***

Marie Carlyle will star next season in a play now being written for her by Will R. Wilson and Herbert Hall Winslow. Miss Carlyle, I understand, has plenty of backing, and everything connected with the tour will be on an elaborate scale. Some of the best and most artistic work I have yet seen Miss Carlyle do was a character bit in Hannele when that play was done at the Fifth Avenue.

***

Although it is generally understood that Eleanora Duse will come to America next season under the management of H. C. Miner, it is quite possible that the famous actress, whose capricious moods are well known, may change her mind about coming at all, or be managed by someone else. I hear that Mr. Miner is not yet in possession of a signed contract, although he hears from his European agents—one of whom is Colonel Mapleson—that one has been signed. Meantime the genial W. B. Gross, who will conduct Madame Duse's tour for Mr. Miner in case it comes off, is studying night and day a handy little volume entitled, "Italian in Fourteen Days" (not including Sundays).

***

For several weeks past stone masons and carpenters have been busy on the stage of Koster and Bial's. They have been cutting out additional windows with a view to making the stage lighter in the day-time, and they are also constructing huge staircases leading direct from the rear of the theatre to the roof, so that during the Summer, in case of rain, the company and musicians performing upstairs can be transferred quickly downstairs. The staircase can also be used by the public, and will prove a much readier mode of exit and entrance than the elevators in use last year. The staircases will also be invaluable in case of fire.

***

Oscar Hammerstein promises to surprise New York theatregoers, blasé though they be, when he opens Olympia and, depend upon it, he will carry out his word. He claims to have something entirely novel up his sleeve in the way of tableaux vivants. He is taking the liveliest kind of interest in the erection of his new theatre, and one is always sure to find him every day standing amid the mud and rubbish of the excavations at Forty-fifth Street, in rain or shine, covered with mud up to his hat, but always wearing a smile and full of new ideas and plans. A man of Hammerstein's temperament could not fail to succeed.

TOUCHSTONE.

UNDER THE BLACK FLAG.

Barnes and Marvin's Players are pirating The Banker's Daughter and other dramas.

The Wilson company, under the management of Davidson and Glazier, recently pirated The White Slave, The Power of Gold, Lend Me Your Wife, and The Ranch King in Alexandria, Minn.

Amateurs of Dresden, O., recently produced Jane, with Evelyn Gordon in the title-role, under a pretended permission of Gustave Frohman.

Howard and Doyle write that Robert Wayne is traveling through Illinois and Indiana, and is impudently advertising that he is one of the very few managers who pays royalty on all his plays, including Black Flag, La Belle Marie, Forgiven, etc. They state that Wayne was caught at Chatterton's Opera House recently. Mr. Chatterton deducted royalty from La Belle Marie and sent Howard and Doyle a cheque for the amount.

When Manager Woodward recently tried to produce La Belle Marie at the Peavey Grand Opera House at Sioux City, Ia., Manager Beall notified him that he would stop the performance of that and any other unauthorized manuscript play.

Dick P. Sutton's Texas company recently gave a pirated version of Unknown at Hot Springs, Ark.

It is said that W. D. Corbett and other late members of the Bubb company are implicated in the illegal production of Townsend's Down in Dixie. They claim that they were misled by the claim of one W. D. Updegraff to the right to produce the play. It is said the owner of the play will prosecute Updegraff.

The Madison Square Stock Company, so called, advertising "40 people," and starring Carlotta Rita, is pirating Trilby and other plays in Michigan. The "cast of stars," as the company is called, is described as follows in the bills: "George W. Murray, stage manager Madison Square and Boston Lyceum companies; Harry James Barrymore, Modjeska and Frederick Ward company; Harry Lovell, Wilson Barrett company; Henry A. Stevens, Frohman's Jane company; Baron Louis Weithoff, Weithoff's Players; A. L. Anderson, Mrs. Langtry's company; John Kennedy, Oliver Doud Byron company; Leonard H. Bowers, Boston Lyceum company; Fred Lionial, Henry Irving's London Lyceum company; Mrs. B. L. Weithoff, Weithoff's Players; Miss Marguerite Johnson, Silver King company; Miss Alice Raymond, Kate Claxton company."

THE SCENIC PAINTERS.

Henry E. Hoyt made so great a hit with his dissolving ice palace in The Tzigane that the audience on the opening night insisted on his appearance before the curtain after the librettist, composer, manager and prima donna had responded.

H. Logan Reed is painting For Fair Virginia and the Throne Room for Hamlet II.

Sydney Chidley is painting the Ramparts for Hamlet II.

Ernest Albert is preparing a new and elaborate Newport scene for The Little Tycoon.

L. W. Seavey has painted the Herald Building and Square for Inez Mecusker's new musical specialty.

MADAME ROMELDI'S CONCERT.

Madame Romeldi's benefit concert, which took place on Monday evening at Hardman Hall, was fashionably attended and the programme presented an agreeable variety of entertainments.

One of the most notable successes of the evening was the singing of Florence Boesé, whose interpretation of ballads is singularly perfect in intonation and the reading thereof, as every word was uttered with clearness and given its proper vocal effect. This lady has a delightful, sympathetic voice and when she becomes known to the general public she ought to command a large following. Louise Gerrard sang two charming romances with her usual good taste. Albert Thies was loudly applauded in "Plaisir d'Amour" and Bemberg's "Hindoo Song."

Charlotte Bradford gave a dialect recitation with inimitable grace and humor, and Adelina Dinelli, an English violiniste who has secured the approving good word of the great master of the instrument, Sarasate, played two solos with extraordinary skill and effect. Madame Romeldi illustrated her knowledge of languages by singing several songs by Arabia Bev, Chaminade Mascheroni and Rowland Jordan in the tongues in which they were originally written—Italian, German, French and English. In her aria, "The Men of Sheba," Madame Romeldi illustrated her power as a soprano of the first rank, and her true sphere would be the opera.

Howard Paul, who of late years has abandoned the stage and platform for journalism, consented to appear, and he recited a neat little poem, "Be Content," from his own pen; then impersonated "Willie Spoonleigh, the lady-like man," with a droll song detailing his misadventures, and as a contrast to the latter youthful-looking innocent, he gave a faithful representation of an old veteran of eighty or thereabouts, admirably made up, singing a tuneful composition entitled "When George the Third was King," which was written for Mr. Paul by Offenbach. More character sketches introduced an agreeable variety in an exceedingly attractive programme.

AN UNFOUNDED STATEMENT.

A paper of this city recently said that A. M. Palmer intended to sue Joseph Arthur on the ground that the hypnotic element as used in Linsey Woolsey was an infringement upon Trilby.

As soon as he heard of the article in question Mr. Arthur wired to Mr. Palmer that he would gladly send him the manuscript of Linsey Woolsey and if anything was found in it that resembled Trilby he could cut it out.

Mr. Palmer telegraphed in answer as follows: "I have never said anything about your play and I have too high an opinion of your character to suppose for one instant you would infringe upon the rights of others."

DEER PARK,

On the Crest of the Alleghenies.

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park, on the crest of the Allegheny Mountains, 3,000 feet above the sea-level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Alleghenies. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant, on the same mountain summit, is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodations of its patrons. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantages of its splendid Vestibuled Limited Express trains between the East and West. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country. One-way tickets, reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago, and any point on the B. and O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park, Mountain Lake Park or Oakland, and the time limit will be extended by agents at either resort upon application, to cover the period of the holder's visit.

The season at these popular resorts commences June 22.

For full information as to hotel rates, rooms, etc., address George D. DeShields, Manager, Deer Park, or Oakland, Garrett County, Md.

CUES.

Robert Mantell is looking for a managerial pilot for next season, as Augustus Pitou has too many other attractions to attend to. He has been a popular star ever since he made a pronounced hit as Loris in Fanny Davenport's production of Fedora about ten years ago. During the first five years he starred in Monbars, The Marble Heart, The Corsican Brothers, Othello, Hamlet, Lady of Lyons, and Romeo and Juliet. Among the plays he subsequently added to his repertoire were The Face in the Moonlight, The Husband, and Parrhasius.

He stands in the foremost rank of romantic actors. In addition to a handsome stage presence, he possesses histrionic ability of a rare order. Mr. Mantell is not a native of this country, but he has become so thoroughly identified with our stage that he is generally classed as an American actor.

Special Delivery seems to have been quite successful in Louisville, Ky. Manager J. J. Coleman has booked the play for the People's Theatre in this city and the Bowdoin Square Theatre, Boston, for next season, both being return dates. Emma Dunn and Ed. Spears have been re-engaged for next season.

W. E. Crandall, who for three seasons has played Isaac Hawkins in Blue Jeans, has been eugaged to play the comedy part in The Human Race, to be produced at the Academy of Music, Buffalo, on May 27.

Alice Carle, who played the leading role in A Railroad Ticket this season, has been engaged for a Summer opera company which will begin season at Scranton, Pa., on June 17.

At Paris, Ill., L. A. G. Shoaff is erecting a new theatre which is described as modern in every respect. It will have a seating capacity of 950, and will be ready for occupancy about the latter part of August. The theatre will be known as Shoaff's Opera House.

*To let, popular farce-comedy. Small cast: printing. C. R. Clifford, 208 W. 142d St.**

Edwin Holt and Mabel Eaton will star jointly next season under the management of David W. Armstrong, Jr. A comedy called She's the Best Man will have a place in their repertoire. The Summer season of these stars will open in Gloversville, N. Y., on May 31, with the following company: Tillah Wefling, Dodson L. Mitchell, Louis Payne, George Knowlton and J. H. Surridge.

Kendal Weston, now playing in the double bill at the Park Theatre, Boston, is credited with successful work.

Effie Ellsler recently appeared in Camille in Denver, Col. Robert Drouet was the Armand Duval, in which he was so successful as to win two curtain calls.

☞ If you wish to keep your name under the eye of managers, insert a professional card in THE MIRROR.

A testimonial benefit to Harry Corson Clarke and Madge Carr-Cooke was given at the Grand Opera House, Salt Lake City, on May 13. The programme included The Silent System, by Brander Matthews, song and recitation by Anna O'Mally, Mr. Kingstone and Miss Stepper, imitations by Mr. Clarke, and the last act of Caste, in which Mr Clarke appeared as Eccles, the other parts being taken by Miss Carr-Cooke, George L. Nye, George Westervelt, and others.

Lulu Tabor will continue next season in the leading part in In Old Kentucky, opening in September. Miss Tabor will spend part of the Summer with Mrs. Charles Hoyt, who is slowly recovering from her protracted illness.

☞ If you are up to date avail yourself of the opportunity to insert a two-line display card for three months in THE MIRROR. The cost is $3.

Cazman's Royal European Vaudeville company, now being formed for next season, will include Hughey Dougherty, the Manhattan Comedy Four, Smith and Campbell, Willis Clarke and a number of foreign performers. Mr. and Mrs. Cazman and their daughter will sail for England on the *New York* to-morrow (Wednesday) to open in London at the Standard and the Royal on June 3. Mr. Cazman will engage people for his tour in this country while on the other side. It will open at the Star Theatre in this city. W. F. Crossley will look after M. Cazman's interests here during his absence.

BARTLEY M'CULLUM'S SUMMER STOCK

WILL OPEN THE 8TH SEASON AT **PEAK'S ISLAND, ME.** MONDAY, JUNE 17TH

COMPANY WILL LEAVE NEW YORK BY BOAT JUNE 10, FROM PIER 38, EAST RIVER.

Address all communications (until June 1)
BARTLEY McCULLUM, Forepaugh's Theatre, Philadelphia, Pa.

NEW YORK THEATRES.

EMPIRE THEATRE

LAST WEEK OF SEASON.

SOWING THE WIND

By SYDNEY GRUNDY.

The Great Play. The Great Cast.

Evenings at 8. Matinees at 2.
Wednesday and Saturday Matinees.

GARDEN THEATRE

Evenings 8:15. Matinees Wednesday and Saturday.

COMPLETE TRIUMPH OF

TRILBY

A Play in Four Acts by
PAUL M. POTTER,
Based on Du Maurier's novel, by arrangement with Harper Brothers.

PALMER'S THEATRE

MR. A. M. PALMER, - - Manager.

Evenings at 8:15. Mats. Wednesday and Saturday at 2.

THIRTY-FOURTH AND LAST WEEK.

LITTLE CHRISTOPHER

BESSIE BONEHILL as LITTLE CHRISTOPHER.
NEW SPECIALTIES. NEW PICTURES.
NEW SONGS.

GRAND OPERA HOUSE

Evenings at 8. Matinees Wednesday and Saturday at 2

POPULAR PRICES.

GRAND OPERA IN ENGLISH.

Tuesday Evening and Saturday Matinee—FAUST.
Wednesday and Saturday Evenings—THE LILY OF KILLARNEY (The Colleen Bawn).
Thursday—CAVALLERIA RUSTICANA and GRAND BALLET OF COPPELLA.
Friday—IL TROVATORE.

B. F. KEITH'S NEW UNION SQUARE THEATRE

E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1885.
BEST VAUDEVILLE IN NEW YORK

AMERICAN THEATRE 42d St. and 8th Ave. Matinee Saturday.

MR. T. H. FRENCH - - - Manager.
Reserved Seats, Orchestra Circle and Balcony, 50c.

MRS. POTTER and MR. BELLEW

Tuesday, Wednesday and Saturday (Matinee and Night)—HARLOTTE CORDAY.
Thursday and Friday—FRANCILLON

HERALD SQ. THEATRE Broadway and 35th Street.

CHARLES E. EVANS, Prop. and Mgr. Evenings at 8:15
SIXTH AND LAST WEEK.
MARK TWAIN'S
Pudd'nhead Wilson
Dramatized by Frank Mayo.
Next week Donnelly and Tourjee's Burlesque, HAMLET II.

KOSTER & BIAL'S MUSIC HALL

THE CRAGGS, HARRIETT VERNON,
THE ROSSOWS, IVAN TSCHERNOFF, MEERS BROTHERS, HILL AND HULL.
Faust Series Living Pictures.
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FOURTEENTH ANNUAL MEETING.

NEW YORK, May 1, 1895.

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All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

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Adams, Melvtha
Addison, Grace
Adams, Minerva
Atchison, Marie
Ackerman, Irene
Arthur, Rose
Angeles, Miss
Abbott, Anna
Arnold, Madeline
Archer, Belle
Alter, Lottie
Brown, Mrs. J. H.
Bradley, Leonora
Bleakman, Miss E. R.
Black, Belle
Beaudet, Rose
Barrington, Ethel
Bertini, Nina
Brooks, Fannie
Blanchard, Ida
Booth, Hope
Burroughs, Marie
Bretonne, May
Byrne, Bessie
Breckenridge, May
Bernardo, Nellie
Bowers, Mrs. D. P.
Barrett, Lizzie C.
Bertram, Helen
Blackmer, Florence
Brown, Alice
Baker, Ella
Bertelle, Aileen
Butler, Eva
Bailey, Frankie
Burke, Lillie
Campbell, Miss F.
Crowell, Floy
Clayton, Virginia
Cushman, Adelaide
Clark, Frankie
Clayton, Virgie
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
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Corner, Miss L.
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Crawford, Adelaide
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Edwardy, Erome
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Filkins, Grace
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Tyler, Will. J.
Tatali
Thorpe, Courtney
Taber, Robt.
Thomas, Mat.
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Tuthill, Ben
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Ullman, Geo. T.
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SAN FRANCISCO.

SAN FRANCISCO, May 14.

The Columbia Theatre, heretofore known as Stockwell's, was formally opened and dedicated by Frawley's Stock co. last night. This house has been thoroughly renovated and very tastily decorated. The interior as well as the exterior of the house has been made radiantly beautiful by the various colored lights blending harmony with the exquisite furnishings. Frawley's stock co. are deserving of all the encouragement they received last night. Sweet Lavender, the opening play, has been produced here before by one of the prominent cos., but notwithstanding this fact the interest was as well maintained and the applause was as frequent as though the production had the stamp of Palmer or Frohman. Of the cast Tim Frawley and Charles W. King did capital work. Blanche Bates and Hope Ross were installed at once as favorites. Next week, Captain Swift.

Vsaye gave his first concert at the Baldwin last night with flattering success. The house was crowded and enthusiasm reigned supreme. He was ably assisted by Aime Lachaume, who is a pianist of rare ability. August Stenrichs conducted the orchestra in an admirable manner. The engagement is limited to three more concerts. Following come the Liliputians in Humpty Dumpty Up to Date.

Lecocq's Heart and Hand was effectively produced at the Tivoli last night before a good house. Hartman was very funny as the King. Branson, Messmer and Oliver worked very hard. Tillie Salinger and Gracie Plaisted were intrusted with the female roles.

The large audience at Morosco's applauded the thrilling incidents and numerous realistic effects in The Fire Patrol.

Will H. Fox and Meyer Cohen in addition to the Reilley and Wood Specialty co. packed the Orpheum.

James Ward and a fairly good co. are attracting attention at the Alcazar in Arrah-Na-Pogue.

H. P. TAYLOR, JR.

OBITUARY.

J. W. Gaskell died of Bright's disease, at Asheville N. C., on May 5, aged 39. The burial took place at Danville, Ill., on May 8.

John W. Murray, twenty-three years old, the assistant stage-manager of the Aladdin, Jr. company, now playing at the Broadway Theatre, committed suicide on Thursday afternoon by shooting himself in the breast in his room, at 270 West Thirty-eighth Street. Two of Murray's friends, Hugh Chatham and George Bollingbrooke, were with him and saw him shoot himself. Murray had been with the Henderson Extravaganza company for the last six years, having just started in the capacity of call-boy. He was born in Chicago, where his parents are now living. The reason for his committing suicide is not known. The body was sent to his friends in Chicago last Friday morning.

William J. Pert, of Manchester, Mass., died on May 12 from quick consumption, aged thirty years. He was a member of the Bostonians for eight years, leaving about ten weeks ago, when the company was at the Tremont Theatre, Boston. Since then his decline has been rapid. Funeral services were held from the house of his parents on Wednesday.

Thomas Bolton, an actor of Wilson Barrett's company, which closed an engagement in Philadelphia on Saturday night, was found dead in his room at Green's Hotel in that city early on Saturday evening. The deceased was an Englishman, unmarried, and about forty-five years old. He played leading business with Mr. Barrett. About one o'clock on Saturday afternoon he was seized with an epileptic fit at the Chestnut Street Theatre and conveyed to the hotel. He revived in a few minutes, and assumed his part in the matinee performance. A messenger from the theatre found him dead in the evening.

THE AMATEURS.

The Unitarian Dramatic Club, of East Boston, produced for the first time, on May 9, an original comedy drama in two acts entitled Elm Farm. The piece was written especially for the club by Frederick Knell, who appeared in the cast with the following members: Mabel G. Warnock, Minnie L. Magrath, Etta Taylor, Charles A. Hofmann, James S. Murray. The Boston papers gave the performance excellent notices, and although each part was played well, it is only fair to state that Miss Warnock, in the character of Mrs. Hannah Peterson, a type of our smart New England women, was almost perfect in dialect, make-up, etc., and received especial praise for her artistic work.

Members of two of the junior year fraternities at Yale presented a burlesque entitled Mr. Bonaparte at the Hyperion Theatre, New Haven, on May 13. The piece, which had musical features, was written by F. Lawrence Lee of New York and Emerson G. Taylor of Hartford. The music was arranged by Allen Wardwell, assisted by Julian I. Chamberlain and Sherman Day, all of New York. Napier Lothian staged the burlesque and Harry Braham led the orchestra. Mr. Bonaparte was poorly written but well performed.

Nearly 2,500 people crowded the main hall of the Central Opera House on Saturday evening, May 11, to witness the performance of a one-act manuscript play by Mrs. C. A. Doremus, entitled A Will and a Way. It was produced under the stage direction of Gustave Eliot Spiltoir by members of the Mansfield Manuscript Club, and was followed by Sydney Grundy's An Arabian Night, acted by members of the Lotus Comedy Club. Among the interpreters of A Will and a Way were John J. Corell, Maud Furniss, A. James, Horace Clarke, M. Close Fogerty, and Arline Haskell, who shared the honors of the evening. In the farce William E. Burkhardt, Jr., Maud Renard, Yona A. Grahn, Freddie Falk, Mrs. Adele Galliker, Grace Burton, G. Wesley Fisher, George C. Rubino, and Charley A. Benedict were applauded. The Lotus Comedy Club for their success the past season are indebted to Mr. Burkhardt, who for his hard work as a stage-manager, was presented by his fellow-members with a gold watch on this occasion.

The Alpine Dramatic Club of Harlem, which disbanded in 1893, has been reorganized under the title of the Herald Dramatic and Social Club for the purpose of promoting cycling and dramatic entertainments and for social intercourse. The officers of the club are: W. E. Boyce, president; F. Allard, vice-president; E. Hoffman, treasurer; G. F. Fijux, secretary.

MUSICAL NOTES.

Madame Sissieretta Jones, known as "the Black Patti," has scored a great success in London.

A series of promenade concerts by the new National Symphony Orchestra, under the direction of Ross Jungnickel, will begin at Madison Square Garden this (Tuesday) evening and will continue until July.

Born.

DAVENPORT.—A daughter to Mr. and Mrs. E. L. Davenport, at Roxbury, Mass., on May 16.

Married.

McGHIE—KNAPP.—John McGhie and Josephine Knapp, in New York, on May 16.

Died.

BOLTON.—Suddenly, in Philadelphia, at Green's Hotel, T. Bolton, a member of Wilson Barrett's company.

GASKELL.—J. W. Gaskell, at Asheville, N. C., on May 5, of Bright's disease, aged 39.

MURRAY.—On May 16, in this city, John W. Murray, aged 23.

PERT.—William J. Pert, in Boston, on May 12, aged 30, of quick consumption.

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To the manner born an artist. A stage presence which at once gives him complete mastery of the situation. He is great—it is but idle to comment on his ability.—*Birmingham Age-Herald, Feb. 13, 1894.*

One of the best leading men in the country.—*Minneapolis Times, Dec. 11, 1892.*

One of the best Benedicks our stage has seen.—*Cleveland Leader, Feb. 26, 1893.*

A powerful actor who divided the honors with the distinguished star.—*Chicago Globe, Feb. 7, 1893.*

He riveted attention. An admirable piece of acting throughout.—*St. Paul Pioneer Press Dec. 10, 1892.*

Without doubt the best Napoleon ever seen in America.—*Toledo Commercial, Nov. 25, 1892.*

He lives the part and gives to it a desperate force and earnestness that is terrible.—*Indianapolis Journal, Jan. 29, 1893.*

He came as near to the Napoleon of memory and tradition as is possible to any man.—*Washington Post, March 14, 1893.*

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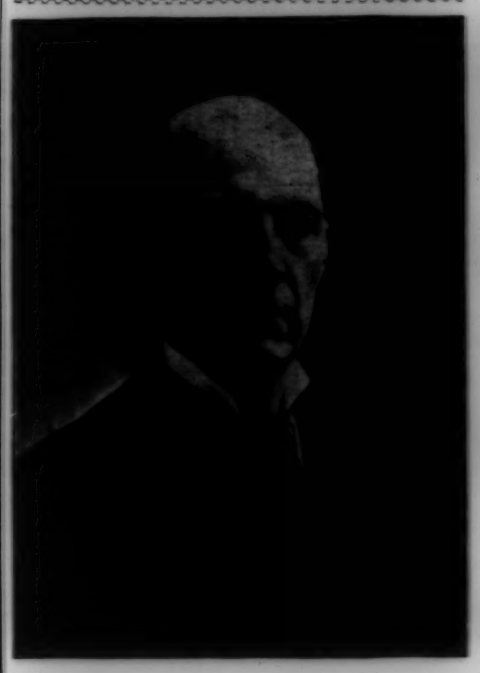

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A FEW MORE COLDEN OPINIONS AT THE CLOSE OF OUR SEASON:

A Cork Man, with Herbert Cawthorn of Little Nugget fame, in the title-role, presented for the first time at the Empire Theatre last night, is as full of good things as a Christmas stocking. There is no plot to the play and that is one of its strongest recommendations. Specialties are encountered at every turn and as every member of the company is a past-master in the business these specialties are well done. Mr. Cawthorn takes the part of I. M. Looney, a baker from Yonkers, and he easily predominates the piece with his eccentric rough-and-tumble character work. Among the best specialties may be mentioned a Bowery dance in the first act which has not been equaled in Detroit this season.—*Detroit Journal.*

Herbert Cawthorn, who claims to be the funniest Irishman dead or alive, sustained his reputation at the Empire Theatre last night, where he made his first appearance in this city in a new musical comedy, A Cork Man. Caw born sustains the role of I. M. Looney, a bread-mixer from Yonkers, a city on the outskirts of New York. Looney succeeds in getting into eleven kinds of trouble, and his mishaps and funny antics kept the audience present last night in a constant uproar.—*Detroit Tribune.*

Herbert Cawthorn opened at the Empire last night in a new play, A Cork Man. The piece is a farce-comedy that depends for its complications upon the matrimonial adventures of an eccentric individual. This person is a native of the city of Cork, hence the name of the piece. The audience received it with approval. The songs, dances and specialties were thoroughly enjoyable while the acting of Cawthorn maintained its usual standard. He is one of the best of the many Irish specialists.—*Detroit Free Press.*

The hot weather, perhaps, accounts for the rather small audience that gathered at Campbell's Empire Theatre last evening to witness the first performance of A Cork Man, with Herbert Cawthorn as the leading fun-maker. All of the patrons who have deserted the Empire for the island had better risk a slightly augmented laundry list and come back and take in this performance—one of the best that has been put on at this theatre during the present season. Herbert Cawthorn is a born fun-maker and gets upon good terms with his audience right from the start. His song, "The Undertaker Had to Do the Rest," would become decidedly popular if folks could sing it like Cawthorn does.—*Detroit Evening News.*

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The attention of managers of first-class attractions is called to the importance of DICKSON AND TALBOTT'S circuit of theatres. It comprises two high-class and one popular-priced house in Indianapolis, both theatres in Dayton, O.—one high-class and the other popular-priced—and theatres in Columbus, O., Terre Haute, Anderson, Lafayette and Vincennes, Ind.

The latest addition to the circuit is Anderson, Ind., and this theatre, which will be ready Sept. 1, 1895, is one of the handsomest in the State. It is the only one in Anderson, a city of 25 000 people, and widely known as among the best one-night stands in the country. Peopled largely by skilled mechanics, whose work is well paid and who spend their money freely for amusement, Anderson's importance, in a theatrical sense, is manifest. Terre Haute is well known to the theatrical world as a splendid one-night stand. No comment is necessary regarding the merits of the larger cities of the circuit.

DICKSON AND TALBOTT are rapidly booking attractions for next season in all these theatres. Their stipulation that all attractions asking for time in their houses shall, if intending to visit Columbus, O., play their High Street Theatre, is an altogether reasonable one. The High Street is the leading theatre of that city. It is not only the handsomest house, but the most popular as well. The scale of prices varies with the worth of the attractions, and the success of this theatre since its opening, Sept. 3d, 1894, has been little less than phenomenal. It combines all the elements necessary to such success—location, comfort, beauty and popularity. To substantiate this claim it is only necessary to refer to the business done during the season just closing, by the following well-known attractions:

Julia Marlowe, Pauline Hall, Sol Smith Russell, Stuart Robson, Hanlon's "Superba" and "Fantasma," Lewis Morrison, "Wang," Herne's "Shore Acres" (two engagements), Primrose and West's Minstrels, American Travesty Company, Lillian Russell, De Wolf Hopper, Della Fox.

That the requirement concerning Columbus is entirely reasonable and made for the good of attractions as well as for the protection of DICKSON AND TALBOTT, can readily be seen by reference to the foregoing list.

DICKSON AND TALBOTT are at present negotiating for theatres at several points with a view to enlarging their already fine circuit.

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